

# SEVEN DAYS

**BERNIE'S  
HOSPITAL HISTORY**

Revisiting a 1967 tax bill  
PAGE 16

# JUST LIKE HOME

Bhutanese and Tibetans in Vermont  
are looking for spaces to call their own

BY KYNELVA SARI | PAGE 26



**GOOD BUSINESS**

PAGE 25

How Dealer.com supports the arts



**ANSWER FOR ADDICTS?**

PAGE 32

Incentives work, says UVM researcher



**BERRY TREASURE**

PAGE 36

VT fruits you've never heard of

**DOG DAYS OF SUMMER**



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Current Balance: \$1,234.56

Available Balance: \$1,234.56

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Interest Rate: 0.00%

Next Statement Due: 10/15/2014

Statement Period: 9/1/2014 - 9/30/2014

Account Type: Checking

Account Status: Active

Account Holder: John Doe

Account Address: 123 Main St, Waterbury, VT 05671

Account Phone: (802) 123-4567

Account Email: john.doe@nefcu.com

### See Where Your Money Is Going

Last 12 Months

Net: \$1,234.56

Net: \$1,234.56

Net: \$1,234.56

Net: \$1,234.56

Net: \$1,234.56

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## The Residence Lecture Series



The University of Vermont

The Residence Lecture Series brings leaders from the University of Vermont to share presentations on a variety of topics.

Thursday  
**8/27**



**TOM SULLIVAN, J.D.**  
President of  
The University  
of Vermont

**The Residence at Shelburne Bay Great Room**  
1:30 – 2:30 pm

Tom Sullivan became the 18th President of the University of Vermont in July 2012. Prior to becoming President, he served as Senior Vice President for Academic Affairs and Provost at the University of Minnesota from July 2004 and through January 2012. He served as the eighth dean of the University of Minnesota Law School from 1999 to 2002. He is a nationally recognized authority on antitrust law and complex litigation, having authored eleven books and over 50 articles. Throughout his career he has continued to serve as a consultant on antitrust, complex litigation, and Federal Court matters.

Tuesday  
**9/15**



**TAMARA F. WILLIAMS, Ph.D.**  
Assistant Prof of Pathology  
Director of Curriculum  
Development and Genetic  
Education

**The Residence at Shelburne Bay Great Room**  
3:00 – 4:00 pm

Tamara Williams earned her Ph.D. in Molecular genetics and Cell Biology from the University of Chicago. She worked as a strategy consultant for a healthcare investment bank and as a marketing strategist at Boston Scientific. Tamara conducted her post-doctoral research at the University of Vermont in ovarian cancer cell biology where she currently serves as faculty in the Department of Pathology specializing in genetics and genomics education and curriculum development.

# Green Means STOP

It is a problem that plagues out every summer on the month's not so great lake. The Lake Champlain Conservancy reports widespread persistent blooms of toxic blue-green algae and cyanobacteria.

Phosphorous runoff from farm fields, city parking lots, and lawns is a major source of phosphorous. It is a nutrient that plants and other organisms need to grow. Excess phosphorous in the water can lead to algal blooms and other problems.

Phosag is representative of the federal Environmental Protection Agency and the state of Vermont, announced a new land-use-related partnership agreement, to limit the amount of phosphorus flowing in its way into the lake. It calls for reducing phosphorus runoff by roughly a third or 20 ppm. In some areas that are more prone to the policy, the targeted reductions are more than 50%. In the Phosag policy, for example, the reduction for a 50 ppm area is 25 ppm.

Officials announced the agreement as Australia's second North-South "link."

Environmentalists and municipal officials were visiting it over in Test Hallenbeck reported on our DM-Message Day. Among their questions: Was it

One EPA official predicted significant improvements in the water quality within a decade. Ray DeLoe (Shawnee) and others heralded the agreement as historic.<sup>1</sup>

The price might be one known for sure, but wastewater treatment plant approvals could cost millions. New rules for farmers, loggers and developers are also anticipated.

To read the whole page, go to [www.sundaytimes.co.uk](http://www.sundaytimes.co.uk)



## facing facts



IF IT SURVIVES...

A Derwenthamer issued an inspection station over a vehicle with rusted brake lines, and strangled killing's person. Will the manslaughter



## 3P4510 PW

A magazine credit  
with the *Observer*.

Flowerpot was flipped, but no one compensated was injured. More than a dozen people



## DEAN MARCH

Afternoon lecture  
Bernard Sava  
He boasted that  
he was a "walk  
driveway" bell  
The cops locate  
him the million  
cops. His stroll  
days may be on



HOW WE USE A BETTER

After jumping off a 10-foot board, Lake Champlain. Jerry surfaced in a matter of seconds. The Coast Guard — which searched the lake — was not needed.

81

That's how old Flo Meador of Shelburne is. She recently broke the heptathlon world record for women ages 50 to 54 at the World Masters Athletics Championships in Brno.



## TOP FIVE

**MOST POPULAR TYPE** ☒ **1** ☐ **2** ☐ **3** ☐ **4** ☐ **5** ☐ **6** ☐ **7** ☐ **8** ☐ **9** ☐ **10** ☐ **11** ☐ **12** ☐ **13** ☐ **14** ☐ **15** ☐ **16** ☐ **17** ☐ **18** ☐ **19** ☐ **20** ☐ **21** ☐ **22** ☐ **23** ☐ **24** ☐ **25** ☐ **26** ☐ **27** ☐ **28** ☐ **29** ☐ **30** ☐ **31** ☐ **32** ☐ **33** ☐ **34** ☐ **35** ☐ **36** ☐ **37** ☐ **38** ☐ **39** ☐ **40** ☐ **41** ☐ **42** ☐ **43** ☐ **44** ☐ **45** ☐ **46** ☐ **47** ☐ **48** ☐ **49** ☐ **50** ☐ **51** ☐ **52** ☐ **53** ☐ **54** ☐ **55** ☐ **56** ☐ **57** ☐ **58** ☐ **59** ☐ **60** ☐ **61** ☐ **62** ☐ **63** ☐ **64** ☐ **65** ☐ **66** ☐ **67** ☐ **68** ☐ **69** ☐ **70** ☐ **71** ☐ **72** ☐ **73** ☐ **74** ☐ **75** ☐ **76** ☐ **77** ☐ **78** ☐ **79** ☐ **80** ☐ **81** ☐ **82** ☐ **83** ☐ **84** ☐ **85** ☐ **86** ☐ **87** ☐ **88** ☐ **89** ☐ **90** ☐ **91** ☐ **92** ☐ **93** ☐ **94** ☐ **95** ☐ **96** ☐ **97** ☐ **98** ☐ **99** ☐ **100** ☐ **101** ☐ **102** ☐ **103** ☐ **104** ☐ **105** ☐ **106** ☐ **107** ☐ **108** ☐ **109** ☐ **110** ☐ **111** ☐ **112** ☐ **113** ☐ **114** ☐ **115** ☐ **116** ☐ **117** ☐ **118** ☐ **119** ☐ **120** ☐ **121** ☐ **122** ☐ **123** ☐ **124** ☐ **125** ☐ **126** ☐ **127** ☐ **128** ☐ **129** ☐ **130** ☐ **131** ☐ **132** ☐ **133** ☐ **134** ☐ **135** ☐ **136** ☐ **137** ☐ **138** ☐ **139** ☐ **140** ☐ **141** ☐ **142** ☐ **143** ☐ **144** ☐ **145** ☐ **146** ☐ **147** ☐ **148** ☐ **149** ☐ **150** ☐ **151** ☐ **152** ☐ **153** ☐ **154** ☐ **155** ☐ **156** ☐ **157** ☐ **158** ☐ **159** ☐ **160** ☐ **161** ☐ **162** ☐ **163** ☐ **164** ☐ **165** ☐ **166** ☐ **167** ☐ **168** ☐ **169** ☐ **170** ☐ **171** ☐ **172** ☐ **173** ☐ **174** ☐ **175** ☐ **176** ☐ **177** ☐ **178** ☐ **179** ☐ **180** ☐ **181** ☐ **182** ☐ **183** ☐ **184** ☐ **185** ☐ **186** ☐ **187** ☐ **188** ☐ **189** ☐ **190** ☐ **191** ☐ **192** ☐ **193** ☐ **194** ☐ **195** ☐ **196** ☐ **197** ☐ **198** ☐ **199** ☐ **200** ☐ **201** ☐ **202** ☐ **203** ☐ **204** ☐ **205** ☐ **206** ☐ **207** ☐ **208** ☐ **209** ☐ **210** ☐ **211** ☐ **212** ☐ **213** ☐ **214** ☐ **215** ☐ **216** ☐ **217** ☐ **218** ☐ **219** ☐ **220** ☐ **221** ☐ **222** ☐ **223** ☐ **224** ☐ **225** ☐ **226** ☐ **227** ☐ **228** ☐ **229** ☐ **230** ☐ **231** ☐ **232** ☐ **233** ☐ **234** ☐ **235** ☐ **236** ☐ **237** ☐ **238** ☐ **239** ☐ **240** ☐ **241** ☐ **242** ☐ **243** ☐ **244** ☐ **245** ☐ **246** ☐ **247** ☐ **248** ☐ **249** ☐ **250** ☐ **251** ☐ **252** ☐ **253** ☐ **254** ☐ **255** ☐ **256** ☐ **257** ☐ **258** ☐ **259** ☐ **260** ☐ **261** ☐ **262** ☐ **263** ☐ **264** ☐ **265** ☐ **266** ☐ **267** ☐ **268** ☐ **269** ☐ **270** ☐ **271** ☐ **272** ☐ **273** ☐ **274** ☐ **275** ☐ **276** ☐ **277** ☐ **278** ☐ **279** ☐

- 1 "Children and Families Treated Stridently During 'Domestic Violence' by Paul Hentz After shootings left a DCF worker dead, two women could face felonies today in search to identify other victims." <http://www.ctpost.com/Local-News/Children-and-Families-Treated-Stridently-During-Domestic-Violence/article/1000000>
- 2 "Mother of 3 Charged in Killing of Baby Boy Stricken by E. Coli" by Michael Vaughan A Burlington mother says her 6-month old baby died of drug overdosage after being held, so she took matters into her own hands.
- 3 "Wife 'Wife in Politics' Charged Legally in Death of Baby Boy" by Michael Vaughan A Kent Police Postmortem in England says a "gull" took your children off before you knew them. What's with the word's weird use by you?
- 4 "Alleged DCF Sheriff's Former Righteousness" by Michael Vaughan A Kent Police Postmortem in England says a "gull" took your children off before you knew them. What's with the word's weird use by you?
- 5 "Three Theta Gangs Run in Home and a DCF Worker Killed by Police Deaths and Two Children Killed" by Michael Vaughan A Kent Police Postmortem in England says a "gull" took your children off before you knew them. What's with the word's weird use by you?



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## ALL ABOUT ENTREPRENEURS

Allen Presso did a terrific job explaining some of the dynamics that affect the Burlington entrepreneurial ecosystem in her article "Hello, Goodbye? Some Startups Leave Vermont for More Populated Pastures" [July 28]. An entrepreneurial ecosystem is challenging to understand and has very different dynamics than the economy overall. The writer's willingness to interview and quote a variety of different sources was refreshing and added some depth to the story.

One of the great things about the maturing of the Burlington entrepreneurial ecosystem during the past five years is the plethora of events, gatherings and organizations that have sprung up to help focus attention on entrepreneurial activities and to help mentor and support entrepreneurs. FreshTracks Capital is pleased to have played a role in starting and growing a few of these organizations and pleased that the article mentioned our latest creation, Round Pitch. We wish to note that the Vermont Agency of Commerce & Community Development's Department of Economic Development is a lead sponsor of the Round Pitch Initiative and often supports various entrepreneurial events around the state.

Camie Cross  
founder@roundpitch.com

Chloe is a cofounder of FreshTracks Capital and is managing director of the fund.

## MURPHY'S LAW

I read the story about Murphy ("Dog Game" Along Route 106: Finding Murphy Was Becoming a Community Quest," July 25) and have a dog that actually looks just like him. When Zarrah was a puppy, I hid her in the car and there was a jagger on the opposite side of the road, running. She got so excited barking that she fell out of the window. All the cars behind and coming toward me came to a stop. Then I noticed my dog was running down the middle of the road in the opposite direction, toward a house on the side of the road. I immediately pulled to the side of the road, jumped out and ran down the road after her. She wouldn't stop until one of the drivers grabbed her on the yard and calmed her down. At that point I was there, cowering, fearing she was shaking, poor baby, and I felt so guilty that I hid the window down too

low. To this day she barks incessantly at anyone on the side of a road, whether walking or jogging. There is no stopping her! I'm just wondering if a more gentle approach should be taken with Murphy. No trapping or netting. Try luring him with food, a treat, or a puppy or cat. Try faking that you are hurt or something. Don't call his name. Just call him using "Pop" or "Buby" etc. Just a suggestion.

Garry Podolski  
TOLLAND CT

## TIME FOR AN AMERICAN SUPERINTENDENT

It seems to me that with the rate our education dollars go up every year, we should not be spending money on getting a man for the new superintendent [Off Message: "Burlington's Next School Chief Is 903 Black in Gensels," July 28]. In fact, we are hiring someone from out of the country. Can there really be no American citizen qualified to run the Burlington School District? I am quite dismayed over the decision by the school board to hire someone from another country, who has no legal status, to come and work in the U.S. I write to my representative and to the board chair with my comments. I am still waiting for a reply from either one.

Karen Kelley  
BURLINGTON

## CORRECTION

The name of the John Star gnuke was incorrect in last week's "Football Fanatics." He is Matthew Abdallah.

## SAY SOMETHING!

Steven Doyle wants to protect your rights and voices.

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• includes your full name, town and a daytime phone number

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Underwritten by:



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# the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK

COMPILED BY KRISTEN HAVIN

1

SATURDAY 22

**Masters at Work**

Celebrating all classical music masters? Tune your seats for the **Central Vermont Chamber Music Festival**. "Vivile Bartók by the Masters" A top-notch ensemble including violinist Kathryn Lockwood (pictured) and festival founder Peter Sanders performs works by Mozart and Brahms. Seats: sold full that night? Catch the encore performance in Woodstock on August 23.

SEE CALENDER LISTINGS ON PAGE 33 &amp; 34

2

THURSDAY 20

**From the Ground Up**

At Alice Bailey and Wallace D. Wattles' teachings got happy, their lives got lower. The metaphysical duo is seen in **Beulah House** turned down the reds for their upcoming album, *Beulah House*. "Strapping old commandments, the Red House got down with an attitude, the drama and top speeds, something that role as indie rock's quietest."

SEE OUR SPECIAL ON PAGE 30

3

SATURDAY 22

**Great Scott!**

The **Quebec Scottish Festival & Celtic Fair** is a ten-day event in Lunenburg. Hundreds of musicians and fiddlers participate in their folk to fiddle tunes, and the event's competitions in shelling, Irish and down to the finish line in the wind in the shaggy, but believe it or not, that's not the only reason to attend this annual day of cultural immersion.

SEE CALENDER LISTINGS ON PAGE 32

4

FRIDAY 21 &amp; SATURDAY 22

**Urgent Care**

Blood, bruises and lacerations mark the passage of time for two longtime friends in Kelly Joanne play **Lawrence Goodspeed's Agony**. Having witnessed spectators follow Joanne and Kyril from night through 36 as they compete both physically and mentally for the scars that go on. The Joanne Goodspeed directed drama runs for two nights at the Arden Theatre.

SEE CALENDER LISTINGS ON PAGE 30

5

SATURDAY 22

**Flapper Feature**

In 1928, F. Scott Fitzgerald's tale of wealth and privilege in the Jazz Age got the proper New Line production, *The Great Gatsby*. The novel is adapted to a **Great Gatsby** for the silver screen with his signature plot and glamour, sparkling dancing. Twentieth Century Fox's *Gatsby* is now on the list for a special screening at the Mount Middlebury Theatre.

SEE CALENDER LISTINGS ON PAGE 31

6

TUESDAY 25

**Academic Excellence**

The school year starts early when **Liberal Arts** takes the floor at Goodspeed College. Rooted in the liberal arts heritage, *Liberal Arts* explores the role of writing in community reconstruction. The *Arden* College professor teaches but topics covered in her book, *The Creative Mind: The Recovery of Native Spirit in the Northwest*.

SEE CALENDER LISTINGS ON PAGE 30

7

ONGOING

**Art and Architecture**

Devil's Den Milling in Warfield sets a solitary gallery starting in the 1980s, the **Bundy Center** for the Arts featured sculptures and paintings and for a time, functioned as a school. Now under fresh new wings is a new artist, the **Bundy Center** is open to the public as well as established, young. "Bundy Center" is a collection of paintings by John Bunker in an display.

SEE STORY ON PAGE 30

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**FAIR GAME** SEVEN SEASONS ON VERMONT POLITICS BY PAUL HEINTZ

## Shap Talk

In the nearly five years since **ARTHUR** and **THOMAS BRADLEY** closed their beloved department store in downtown Montpelier, a coalition of nonprofits and government organizations has revitalized the sprawling property. The three-building block now boasts affordable housing, first-floor commercial space and a new retirement care facility on the west side. The symbolism will be clear when House Speaker **SHAP SMITH** (D-Montpelier) formally holds off his gubernatorial campaign, Wednesday in the shadow of Arthur's Department Store Vermont is in transition, the four-term speaker will argue, and he's the guy to lead the way.

"I want to be governor because this is the place I grew up," he tells *Seven Days*. "I'll see a Vermont that has incredible opportunity if I make the right investments in the state."

In order to win what are expected to be hard-fought primary and general election races, Smith himself will have to reestablish his own public presence. Though he's widely respected as a master of the inside game within the Statehouse, he'll have to prove he can win over voters outside his tiny Lamotte County House district, which he's represented since 2005.

"I think he's the right person at the right time, and he'll be a great leader," says Sen. **CLARENCE AYER** (D-Addison), who has signed up as Smith's campaign treasurer. "He just has to get out there and be visible."

Smith will also have to counter perceptions that he's not as different from retiring Gov. **PETER SHUMWAY**, whose popularity has faded in recent years. In a preview of articles to come, the Vermont Republican Party has for months reflected disapprobably to the "Shap-in-Shap Economy."

"I don't think Shap would be a significant departure from Shumway," says Rep. **PAUL DORRANCE** (D-Dorset), who has previously served as campaign manager for a likely Republican opponent, Lt. Gov. **PAUL HARTY**.

"I think we got most of the same — and Vermonters can't afford more of the same."

Indeed, asked what legislation he'd most like to sign into law in his first year as governor, Smith says, "It would be a bill that would allow people who want to college in-state and committed to stay in-state — giving them relief from their college debt."

Seems an awful lot like Shumway's Vermont Strong Scholarship program and former Republican governor **ANDREW LANDAU**'s Vermont Promise Scholarship proposal before that.

"These are things the current and former governor have focused on in the past, but I don't think we've done enough"

Smith counters. The legislature rejected the latter, the former has yet to take effect. In making a case for his candidacy, the speaker says he's "good at bringing people together, working to set a direction and getting it implemented." That's true: Throughout his tenure, Smith has presided over no drama House — in contrast to an embattled Senate — and has never lost a vote on the floor.

"There's been an incredible amount of work done in the seven years I've been speaker, and I'm pretty proud of the something stuff that's been done," he says.

Smith's biggest success? He points to overruling Douglas' gay marriage veto, encouraging renewable energy development and raising the minimum wage — all initiatives approved by Shumway.

**WHEN IT COMES  
TO TRYING TO GET AN AGENDA  
THROUGH THE HOUSE,  
SHAP SMITH IS  
A PAIN IN THE ASS  
— AND I MEAN THAT  
AS A COMPLIMENT.**

BILL LOFFY

"Here's the thing: All of these things I identified, they wouldn't have happened without me in the leadership role I was in. I thought hell, he'll make sure that each one of these happened," the speaker says. "It's one thing to say you want to do something. It's another to do it."

Smith is quick to cite his policy differences with Shumway, with whom he has often waged fierce, behind-the-scenes battles — most recently when Smith and his fellow legislators nearly provoked a veto of this year's budget and tax bills. Among his biggest accomplishments, he says, was deflating Shumway's 2013 attempt to trim the Earned Income Tax Credit.

**PAUL HARTY**, who served as Shumway's first chief of staff and is staying neutral in the primary, says he finds it "amazing" that Republicans would point Smith as Shumway's crowd boy.

"Having been through plenty of legislative sessions with Shap, I can tell you from personal experience that he is his own leader with his own priorities," Loffy says.

"When it comes to trying to get an agenda through the House, Shap Smith is a pain in the ass — and I mean that as a compliment."

Smith, a married father of two and an attorney with Burlington-based House Knappe McAndrews, also points to his "significant stylistic differences" with the incumbent.

"I don't tend to be as — I'm just not as — I'm a more reserved personality than the governor is," the 49-year-old says with a laugh. "Let's put that out there."

That's for sure. Unlike Shumway — a brash, scorching-talking pol who leans to press the flesh — Smith is disciplined, deliberate and wily. The diminutive, goateed speaker has a good sense of humor, but he doesn't easily amuse himself — and he excels at deploying boring quotes to keep out of an unfavorable news story.

Perhaps, after six years of Shumway's back-and-forth, the big story Vermonters are up for is more restrained, less colorful chief executive.

What they'd get ideologically from Smith is less clear. He's often placed from the right as a neo-conservative liberal, and he'll certainly have to answer for the many tax bills he's presided over as speaker. But Smith gets just as much flack from liberals, who see him as a misquoting moderate, insufficiently committed to their priorities.

**MICHELLE TARRAMON**, vice president of the Vermont State Employees' Association and chair of a new advocacy group on Rights and Democracy, says Smith's presidential endorsement of **HILLARY CLINTON** over hometown hero **BARACK OBAMA**, was "confusing." And she calls "concerning" Smith's record last session of supporting state workforce cuts and Shumway's decision to ditch single-payer health care reform.

"What we need is leadership that doesn't back step from addressing those important issues," says Schwabe, a Worcester resident and constituent of Smith's.

The gap her has definitely backed away from single-payer in the years since he helped Shumway sign Act 60 into law.

"I don't think, at this point in time, the landscape is such that we could move forward with single-payer in the next year or two," Smith says, adding that he does hope to increase access to and reduce spending on health care.

But try it he might, the speaker may find it difficult to move beyond the health care when that have dominated Vermont and national politics in recent years. Rep. **WILLIAM C. McMAHON**, the House minority leader, blames Smith for providing "no

overnight over Vermont Health Connect" as the federally mandated insurance exchange has opened slowly.

"We have courage," Smith says, "but ultimately whether it succeeds or fails depends on the people who are executing the plan."

For now, the speaker is focused on the task at hand: prepping for potential Democratic opponents, such as former senator **MATT BURNS** and Transportation Secretary **DAVE HUNTER**, one of whom has formally announced their intentions.

To that end, Smith has signed up former RSE Fortson lobbyist **LEE SAWYER** to manage his campaign. Democratic operative **TRILLIAN ROOPER-SMALL**, as a fundraiser and operations consultant and Washington, D.C.-based **ELITE PRACTICE** — a veteran of Shumlin's and Congressman **PERCY WELCH**'s (D-N.H.) campaign — as pollster.

"We're getting the organizations out and running and starting to talk to people about money," Smith says.

Rep. **TONY KLEIN** (D-East Montpelier), a longtime ally of Smith's, says he believes the speaker will prevail.

"It's gotta learn how to shed that lawyer exterior and really let people get to know him," Klein says. "And I think that if he's successful in his campaign, which I have every belief he will be, it will be because people have gotten to know the real him."

## Speaker Seeker

When Smith announces his candidacy, he'll also make clear that he's staying put as speaker for the 2016 legislative session.

"I believe I made a commitment, and I have a responsibility to see it through," he says on his one-year term.

That decision may pose challenges for his candidacy — every decision he makes will be viewed through a political lens — but it will also help him in the long run.

Smith wouldn't be the first legislature leader to make such a move. Welch and Shumlin both remained Senate president pro tem as they prepared to run for their current jobs, as did Smith's predecessor, former speaker **BOB STONEHAM**, who ran for governor in 2008.

But Tarnoff, the House minority leader, says it would be a "real test" for Smith to work behind the scenes while serving as speaker. He worries Smith will neglect the House agenda to support his political campaign.

"I personally feel that if you agree to be governor, you should step down," Tarnoff says.

Either way, Smith will be viewed by many as a short flier — and his potential successors will likely spend the session demonstrating they're up to the job.

It's early yet, but the two legislators most buzzed about as Smith's replacement are Rep. **MICHAEL JOHNSON** (D-Grand Isle) and Rep. **DANIEL COPELAND HANSEN** (D-Burlington). Johnson, a 44-year-old consultant originally from New York, has spent 13 years in the House. She won bipartisan praise this year for her chair of the House Appropriations Committee, for her work balancing a challenging budget.

"It's not something I would make out," Johnson says of the speakership. "But my focus right now, as you know, is making sure we move our budget back to a really sustainable track."

A 45-year-old civil engineer who grew up in the Upper Valley, Copeland Hansen has spent 11 years in the House. She won her first term as majority leader last winter, providing her an opportunity to serve as Smith's understudy.

"The question is still unanswered as to whether I will run for speaker, but I'll have a lot to do with whether I'm the last person standing when we figure out who should do the job," she says.

That won't be until December 2016, which means there will be plenty of time for others to make their case. After all, Smith was not exactly the best apparent when Symington stepped down. The then-43-year-old vice chair of the House Ways and Means Committee initially heard off against four other candidates: then-Democratic House members **MARK LUTHER**, **CAROLYN FORTINCHIE**, **JOHANNA LEBERT**, **DONALD** and **JENNIFER GORE**.

The true crowd, the caucus could elect a younger member who has sought a leadership post in the past — such as Rep. **JILL KNOWLES** (D-Burlington), Rep. **KEITHA RAY** (D-Burlington) or Rep. **SAM IRVING** (D-Glover) — as speaker or majority leader.

Or it could extend the speakership as a reward, such as Rep. **IAN AMADIO** (D-Essex), the caucus deputy who "Ways and Means Committee Chair **ANDREW BLOOM** (D-Colchester), Education Committee Chair **DAVE SHAFER** (D-Burlington) or Klein, who chairs the House Energy Committee.

"If the situation occurred where every body fell by the wayside and I was looked at — if drafted, I would consider it," Klein says.

One thing's for certain: As Johnson says, "The chess board is gonna shift a lot in the next session with everything we have to do."

## INFO

LEGISLATIVE PAUL TALKS: 10 a.m. to 12 p.m. on WYFF 430 AM  
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# Under Fire: A Cop Who Shot a Suspect Faces Criminal Charges

BY MARK CLAVIS

**L**ast November, the Windsor Police Department cheered up what seemed like a victory in its local war on drugs. Two officers had set up a drug layoff. When their target's car allegedly sped toward them, one of the officers opened fire, wounding the driver. Well, no cops were hurt, and a brief chase ended two suspects, both with histories of drug arrests. The driver was charged with aggravated assault of a law-enforcement officer.

But the case against him soon crumbled. Days later, the local prosecutor dropped the charge, saying a video of the incident contradicted the account given by Ryan Palmer, the officer who shot the man.

A second surprising blow came in July. Vermont Attorney General Bill Sorrell announced he was filing criminal charges against Palmer. The drug suspects Palmer arrested are now witnesses against him.

It has been rare for police in Vermont to face charges for using excessive force. Sorrell, whose office typically investigates police shootings, has generally cleared officers. In the wake of recent deadly police confrontations across the country, it was a reaction to increasing scrutiny of law enforcement.

Windsor Police Chief William Sampson said that he is upset with Sorrell and he is standing by Palmer.

"It's a fluid situation, and he reacted as he was trained, as he had to," Sampson said. "It's an officer's perception of the danger he is facing, so it's difficult for anyone to say 'You should have done this.' Charging police with crimes for judgments made in a 'gray area' will make officers less proactive on the street, he said.

On the day in question, Sunday November 16, 2013, Windsor police were after Jeremy Smith, who had outstanding arrest warrants on charges of dwelling breach. Smith, a 35-year-old Clarendon, N.H. resident, had exchanged Facebook messages with a woman who said she was interested in buying drugs, according to police affidavits. In fact, the woman he was communicating with Windsor police and tipped off Palmer. A deal was supposed to go down at 6 p.m. in the parking lot of Ferguson's Automotive, a car-repair shop.

Police had only a couple of hours to plan. Palmer, 35, drafted a long-range friend, Michael Platts, to join in the layoff. Platts drove Palmer's pickup to the scene, a narrow parking lot directly off Route 5, just a few blocks from downtown Windsor, and waited. The car-pair shop was closed. Officer Christopher Connor and



Palmer, wearing baseball caps and civilian clothes over their police shirts, sat nearby in Connor's truck.

Within minutes, a Honda pulled into the parking lot. Smith sat in the front passenger seat. Driving was Jargo Burgos, a 36-year-old Latina man who has a criminal record in Vermont and Massachusetts.

Connor and Palmer drew their guns and ran toward the Honda.

The Honda sped forward and Palmer shot it. Officer Glock 22 into the car. Burgos steered the car onto Route 5 and sped past two marked police cars that were rushing to the scene. He led police on a brief chase before several cruisers boxed him in about eight miles away, in Clarendon, N.H.

Burgos told officers that he couldn't raise his left arm — he had been shot. He underwent surgery at a nearby hospital. Smith was taken to prison.

As is customary in police shootings, an outside agency — in this case, the Vermont State Police — was called in to investigate.

"Officer Palmer indicated that he fired what he believed to be three rounds at the operator, as the operator accelerated the vehicle towards him while in very close proximity," Vermont State Police Detective Sgt. Robert Patten wrote in an affidavit.

Connor told Patten a similar story. He said that Burgos had driven "straight towards" Palmer. "Officer Connor was adamant that had Officer Palmer not been

able to subvert, Burgos would have run faster."

A few days later, investigators discovered that Ferguson's had a security camera covering the parking lot. The tape, which did not have audio, apparently contradicted the officers' accounts. It showed Palmer standing still to the side of the Honda — not in front of it — when he opened fire, according to police affidavits.

When confronted with the footage, "Officer Palmer pointed out the portion of the video where he believed he began firing at the operator of the [Honda]," Patten wrote. "Officer Palmer indicated that although it was his perspective that he was in front of the [Honda] when it began speeding across the road and accelerating forward, the video makes it appear as if he's alongside the front driver's side wheel."

In interviews with police, Burgos was adamant that he hadn't tried to run, anyone over 16 said that he didn't know that Palmer and Connor were cops. He simply saw two men get out of a car, wearing civilian clothes, suddenly charge him. Burgos said the officers never identified themselves, though they had told investigators that they charged. "Palmer? Palmer and Connor are both white."

Windsor County State's Attorney Michael Kassen said that when he saw the video, he decided he couldn't prove that Burgos had attempted to injure Palmer.

"Originally, it seemed to me as though Ryan was more in front of the car than he was when we watched the video," Kassen said in an interview. "It didn't look to me as though we could get a conviction."

Smith was incarcerated in New Hampshire. Burgos was freed, but within months, he was arrested on drug charges in Massachusetts.

Meanwhile, Palmer returned to active duty. Though the state police were still conducting their inquiry, Sampson assumed Palmer would be cleared. "I thought it was over," Sampson said. "I didn't feel there was anything more than a typical investigation to declare it was fine. I wasn't concerned."

The chief's feelings were understandable. Vermont police officers have used potentially deadly force — sometimes killing people — dozens of times in recent years and have been cleared of wrongdoing.

In 18 years in office, Vermont Attorney General Bill Sorrell has declined to bring charges in dozens of such cases. A rare exception was in 2010, when, along with Chittenden County State's Attorney T.J. Donohue, Sorrell obtained an indictment

against former Windsor police officer James Nokes, who shot and wounded an unarmed mentally ill man. Nokes eventually pleaded no contest to two misdemeanors.

Sorell declined to prosecute a trooper who in 2012 fired a Taser at an unarmed mentally ill Thelard man who died. Sorell also declined to prosecute three Middleboro officers who shot a mentally ill man with a knife who allegedly walked toward them inside a church.

On his own Sorell's office is too reluctant to charge officers.

"It's very, very rare," said Springfield attorney and former state legislator Tom Costello, who represented the family of the Middleboro man. "It's left to the victims, to talk law, to [give] courts."

But in July, seven months after the Windsor bust, Sorell announced that he would prosecute Palmer. A grand jury returned indictments for aggravated assault with a weapon, a felony, and reckless endangerment, a misdemeanor. Palmer faces prison up to 35 years in prison. "We thought it was an appropriate case to bring to the grand jury," Sorell said. "We present the evidence we think is relevant."

Palmer's attorney, Dan Sedon, said the charges are baseless. "His actions were lawful and performed in the course of his duty," Sedon said.

The 30-member Windsor Police Department has, for years, handled patrol work in its community of 5,500 and left drug investigations to the state police.

That changed when Sampson was hired as chief in August 2014 from the Palm Beach County Sheriff's Office in Florida. He named Palmer and Connor detectives, assigned primarily to drug investigations. It was a response to a surge of drugs coming into southern Vermont from out of state, Sampson said.

"We will be aggressive," Sampson said in a recent interview. "We're not going to sit back and let it happen. We will make arrests."

But the chief acknowledged that Palmer and Connor had received no special training on drug enforcement before they set up the sting, involving Smith and Burgess. He said he hopes to get the men training in the future. According to department records reviewed by Seven Days, Palmer, a seven-year officer, had never pulled his gun before the November incident.

"I think he is a good officer. I am frankly, pretty sympathetic to Ryan," Kaine said.

Palmer grew up in Windsor, graduated from Windsor High School and is an Air Force veteran who served combat tours in Iraq and Afghanistan.

Most police officers who face an inquiry are placed on leave. But Sampson has allowed Palmer to remain on duty — though he has been limited to desk duty and, because of a pager order, given up his gun.

Even these officials who support Palmer acknowledge there were flaws in the raid.

Officials say it is highly unusual for a civilian such as Palmer to participate in a drug raid. Further complicating matters, Wisc is the victim's advocate in the case.

Windsor County State's Attorney's Office the office sits in court and serves as a liaison between crime victims and prosecutors. Peter told Seven Days she supports the department's light sentence charge. "When Ryan approached me that day, I was happy to assist in these efforts," she said.

"It would be the best thought-out operation, as what I would say," Kaine said.

Sampson said that an internal investigation, which will begin when the criminal case ends, will focus on how Connor and Palmer carried out the bust.

Sampson and Sedon said that Sorell's decision to file charges may have been influenced by a string of national controversies about video-monitored police actions.

"We have a chance in this country right now of taking [police] cases to grand juries," Sampson said.

Kaine agreed. "I think there's greater concern by prosecutors looking at officers' use of force given what's happening nationally, and that may be why," Kaine said.

But Sorell, who will face a primary challenge from Democrats in 2016, scoffed at any suggestion that he has been influenced by outside events. "We have a standard that we have brought to these cases for a long time," Sorell said. "We take a hard look at these."

He acknowledged he might struggle to convince 12 jurors to convict a well-blended police officer. Windsor residents have posted supportive comments on social media and reached out to Sampson to voice what he called "overzealous" backing for Palmer said Sorell. "I think the average citizen gives more benefit of the doubt to an officer than an average citizen. But we haven't been afraid to bring tough cases to jurors," he said.

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# What a 1987 Tax Battle Says About Bernie Sanders

BY NANCY REMSEN

**B**urlington Mayor Bernie Sanders didn't attend the June 1987 press conference that opened with a bombshell. Assessor Rosette Longo did his bidding, announcing that the city had sent a tax bill to the Medical Center Hospital of Vermont, the venerable institution on the hill now known as the University of Vermont Medical Center. The assessor the Sanders administration sought from the hospital, which, as a charitable institution, had been considered tax-exempt. \$3.9 million.

Spencer Krapp, the hospital's legal counsel then and now, was in the president's office when the hefty bill arrived. "Our guys dropped to our chests," he recalled.

A couple of hours later, hospital president James Taylor stood before news cameras to denounce the Sanders' plan to "put us on the tax rolls." He roared, "We will not pay the bill. We will pursue all the channels proper and appropriate to protest it."

Sanders himself publicly weighed in with a press conference the next day. He argued that seeking taxes from the medical center was about fairness for taxpayers. The hospital had a \$100 million budget, he said, but paid "nothing in taxes, nothing in form of taxes and nothing for the services they receive," meaning fire, police and other municipal protections.

He threw jabs about the hospital trustees meeting behind closed doors and administrators' salaries. "There are a heck of a lot of people up there making a buck of a lot of money," he said pointedly.

A reporter asked Sanders if taking on a respected institution was politically risky. After spending out a 10-vote victory to capture the mayor's office in 1981, he had been reelected mayor twice by comfortable margins—but Sanders had statewide ambitions.

He replied, "I have to do what I think is right."

In a telephone interview nearly 36 years later, Taylor said what was apocryphal about the tax bill was "having it show up without any prior discussion." He recalled that hospital officials agreed that Burlington had a significant percentage of non-taxpayer properties. At the time, however, the concept of



hospital making payments for a list of services was then established practice, he said, adding, "We did have some reluctance to do anything that would put pressure on others."

Hospital officials claimed moral high ground in the 1987 tax fight. A July 1 hospital newsletter argued, "The effects of stripping the hospital of its tax-exempt status are far-reaching. The first to suffer would be patients. The finance office estimated the cost of the average patient stay would increase by about \$186."

"The hospital went to court 'in a week,'" Krapp said, using to stop the city from collecting the tax. The first payment of more than \$724,000 was due soon.

Sanders had begun challenging the medical center soon after he became Burlington's mayor in 1981. In a September letter that year to Heriel Olson, then the hospital president, Sanders laid out his view of the institution's role. "The essence of what we are presenting is a request for a change of spirit on the part of MCHV [toward our community. We want MCHV and the physicians associated with it to begin making a more active role in community health care by using their vast resources for the common good."

The mayor found ways to pressure the hospital. He opposed its plan to expand to 450 beds in a new building, arguing that it would raise rates for patients. The hospital scaled back the project. Sanders also testified against the hospital's budget increases in proceedings before legislators.



Assessor Reller, hired by Sanders as health insurance administrator, recalled the first time she saw the mayor try to extract support from hospital officials. He invited the hospital's trustee chair, the medical director and the CEO to meet him at a free clinic in Burlington's Old North End. The health center needed money, and the mayor was trying to help, Reller said.

"These guys had to sit in the waiting room to talk with the mayor," Reller recalled.

In the meeting, Sanders first vented the center's staff to describe its needs. "And then Bernie did his Bernie thing to them," Reller said. He asked why the hospital couldn't supply a doctor once a week to supplement the center's staff. "I was just in awe," Reller said. "That fuckin' man."

Although she doesn't remember if anything came of it, Reller said, whatever the response, "it wasn't much."

Sanders appointed a task force to seek out new sources of revenue for Burlington. When its members

suggested taxing the hospital and the University of Vermont, Sanders and what was then known as the city's board of aldermen put the question to voters in March 1986. Voters said yes, but the state legislature refused to approve the city's proposed charter change.

Sanders continued to push in 1987. He tried, without success, to force the medical center to match a city grant to support the Vastling Nurse Association. He asked the Vermont attorney general if it was legal for the hospital trustees to

most behind closed doors. He set up another task force — this one to look at health care — and gave them a mission, feared to become fierce among his papers. "It seems to be that the question that we are being debated to our community is a very fundamental one and that is, should the practice of medicine, and the whole health care system, be run as a corporate business generating huge profits and incomes to higher-ups in that profession, or should health care be a right to which all Americans are entitled at the lowest possible cost?"

Ultimately, the assessor sued the hospital, a tax bill, and the hospital sued. The court fast-tracked a trial, which ran several days in August 1987. The city asked the court to declare that the hospital was taxable, or that portions of it were taxable, or that a public use was required for it to receive an exemption from property taxes.

"We took the view they didn't provide enough charitable care to qualify" for a tax exemption, Joseph McNeil, then city attorney said, in a recent interview. The hospital had provided \$1.5 million in free care, but "much of what they were calling charitable care was really uncollectible debt," McNeil said. Translating hospital bills that people couldn't pay.

Superior Court Judge John Meeker ruled his decision on September 22, siding against the city on all counts.

"For Judge Meeker, essentially the hospital is charitable because it is a





hospital? Sanders completed its statement released at the time. "If an institution provides virtually no free care to the poor, brands people for payment and destroys credit ratings and has executives and physicians associated with the hospital earning very large incomes — how in any common-sense understanding of the word can this institution be described as charitable?"

"Taking on the establishment and fighting for social change — in this instance a fair tax policy for Burlington and a hospital policy which will show compassion for the poor — is not an easy task," Sanders said in the same statement. He persuaded the volunteers to appeal the ruling to the Vermont Supreme Court. The city lost again.

Still, McNeil said, Sanders' challenge ultimately paid off. "We lost — in a legal sense — but we gained ground in the sense that the result was both [the hospital] and UVM have entered into five-to-seven agreements with the city — it was only this action that provided the political discussion and authority it was the catalyst for a better result that has lasted to the present."

By the time the city and hospital reached a 10-year agreement on payments, in 1999, Sanders was a congressman representing Vermont. Knapp recalled that the deal was negotiated while the hospital was starting its Renaissance Project — a makeover and expansion that would eventually cost more than \$350 million. At the time, Knapp said, the city had "considerable leverage" because the medical center needed local permits. Later, the project took a criminal turn, and the hospital's CEO took a plea for conspiring to defraud a state regulatory agency. The institution's public image reached an all-time low.

Since its first payment of \$125,000, the hospital's annual fee-for-services bill has grown to \$446,000, the amount automatically increases by 2 percent each year. Elsewhere in the country, many major nonprofit institutions now contribute to city coffers in return for the municipal services they receive.

And today, the medical center provides about \$9 million in charitable care, not including uncollectible debt. The quarterly board meetings have been open to the public since at least 1995, according to medical center

spokesman Mike Nade's. And the city's infamous tax bill is framed. Knapp found it pretty early among his things at the office.

John Francis, who was assistant city attorney in 1983 and Sanders' campaign against the medical center armed the seeds for his vision of universal health care. The tax battle spotlighted the shortcomings of the U.S. health care system, such as the high cost of health insurance and access to care based on what people can afford, he said. In its appeal of the tax case, the city challenged the judge's reliance on the hospital's assertion about its open-door admission policy. The city argued that it could have provided testimony from patients who were denied admission because of their inability to pay.

Neither Sanders nor his campaign or Senate staff would talk about this bit of history or comment on what it says about how he might govern now that he has set his sights on the nation's highest office.

But Terry Boettcher, a Progressive spokesman in the 1980s, had plenty to say. He said the tax fight showed Sanders' values when it comes to tax burdens and income disparities. Trying to tax the hospital was a way to shift the burden of the expensive property tax from city residents, Boettcher said that their tax money has always been a moral issue for Sanders.

Richard Mahala, another 1980s spokesman, agreed there is a "clear thread" running from Sanders' hospital tax fight to the present: "He is not afraid to challenge the establishment, and he cares very deeply about ordinary Americans."

At 73, Sanders continues to use electoral politics — the collective will of voters and his rhetoric — to try to force large and powerful institutions to change.

"He is all about building movements," said Keller, who worked for Sanders from 1981 to 1986. Bold initiatives, such as presenting a \$3.9 million tax bill to the state's largest medical center, drew attention to the possibilities," she said. Today, as Sanders addresses the country in his bid for the Democratic presidential nomination, Keller said, "His message to these crowds is, we have to build a movement — a movement that will keep the pressure on, no matter who is president?" ☐

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# To Save Paradise, a New Vermont Law Calls for Better Parking Lots

BY TERRI HALLENBECK

**M**ost people who stroll by the parking lot next to the state office building at 133 State Street in Montpelier are unlikely to notice anything special about it. Not white lines on the blacktop mark off spaces for 107 cars.

But to Chris Kilian, Vermont director of the Conservation Law Foundation, the terrain is cause for excitement. "It's actually really neat to see," Kilian said, as he led a guided tour of Montpelier parking lots, pointing out the good, the bad and the promising.

Kilian could chat all day about Vermont storm drains, a topic he's been studying for 25 years. Rating a parking lot, the tall and talkative environmentalist is thinking not about where to park a car, but where the rainwater flows.

Often, stormwater washes pollutants that gather on impervious surfaces directly into waterways. But at 133 State Street, the water runs through curb cuts and into two rock gardens. There, it seeps into the ground, gets filtered through gravel and porous soil and irrigates a variety of plants — lady trees as well as ground-hugging shrubs, which provide lush green between patches of pavement.

A new state law will require many more parking lots around Vermont to employ such pollution-prevention techniques. "For the first time, strong programs have been created to deal with runoff from town roads, state highways, and large parking lots and reststops," Kilian enthused. But what's good for the environment could prove expensive for owners of unimproved property owners.

These new requirements garnered little attention or debate during the last legislative session. They were part of a larger clean-water bill that Vermont lawmakers passed before adjournment last spring.

The new law requires that all impervious surfaces three acres or larger employ pollution mitigation measures that meet state standards. Those standards were set back in 2002 but did not apply to projects built before then, so plenty of existing parking lots and large rooftops were grandfathered in.

Not any more. Now property owners will have to make upgrades at many shopping centers, hospitals, colleges and office buildings built before 2003. Rarely are developers required to make retroactive changes.

"It's a big deal for landowners," said Pedro Minko, stormwater program manager at the Vermont Department of Environmental Conservation. "You decide that someone's going to come knocking on your door, so to speak, and say, 'You have to do this.' That's pretty new."

Eric Pomeroy said he doesn't yet know how many of his company's shopping plazas and other properties will need work. It'll be expensive, the president of Pomeroy Real Estate predicted, noting that some parcels could require sophisticated solutions that simultaneously incorporate several practices to manage stormwater. "To go back and retrofit everything in a



A Montpelier lot that drains directly onto the Winooski River.



Chris Kilian

short period of time, it's going to cause some trauma," he said.

"It's a significant obligation going forward," said A.J. LaRosa, a lawyer with the Burlington firm Murphy Sullivan Kook, who follows stormwater regulations. "I don't think a lot of people understand what they are going to be required to do."

LaRosa and Pomeroy both said they'll be watching closely as state officials work out details, such as which

standards are required — they are wary the 2002 requirements could be altered — and whether developers will be able to count on the rules staying the same for the foreseeable future. "If you're going to spend a great deal of money, you want assurance it's effective, and it's not going to be changed in five years," Pomeroy said.

Developers will have input on the rules being written that will set the standards for the permits that regulate such projects, Minko said, before they're inked — by the 2019 deadline. Property owners in the Lake Champlain basin are required to start work on their old lots no later than October 2023; those elsewhere have until October 2028.

The state is gathering information about how many properties will be affected, Minko said. He estimated that only about 10 percent of parcels that will be covered by the law are currently subject to stormwater permits.

More regulation will slow the flow of oil, grease and heavy metals from cars, runoffs from pet waste, and road salt that rainwater takes from parking lots to rivers and streams. The toxic run threatens fish and wildlife, kills vegetation and fuels drinking water shortages. In a 2003 report, the State Agency of Natural Resources determined that stormwater runoff from developed land such as parking lots accounts for 14 percent of the phosphorus in the Lake Champlain basin. Agriculture accounts for 40 percent of the phosphorus element.

Too much of it in the lake creates a hazardous environment for potentially toxic blue-green algae blooms, which have plagued parts of Lake Champlain in recent years and can harm people, animals and plants. Illness

have already forced officials to temporarily close beaches in the Burlington area this summer. Typically, the blooms worsen in late summer.

Over the years, Kilian's organization has sued developers whose projects are contributing to the problem. In a 2003 lawsuit, CLF sought to force Glanville Bros., owner of the Kmart parking lot in South Burlington, to get a federal stormwater discharge permit to control runoff into Putch Brook. CLF lost.

Under the new law, the Kmart plaza lot should — by 2020, if not sooner — need a new permit that will require mitigation, Kilian said. "Everybody still says the Kmart plaza is the quintessential example of 'what needs to change,'" Kilian said. "Now maybe we'll get it changed, but it's going to take time."

CLF also sued the federal Environmental Protection Agency to push for stricter standards on how much phosphorus is allowed to go into the lake. In 2010, the EPA agreed to withdraw approval of Vermont's 2002 water-quality plan after CLF argued it failed to meet federal Clean Water Act standards. Last week, the state and the EPA announced an agreement on a new plan to reduce phosphorus entering the lake by 35 percent.

This year's state law establishes a Clean Water Fund, which will be financed by a 0.1 percent surcharge on the state's property-transfer tax. It is expected to raise \$5.5 million in 2016. The money will pay for state staff to help towns, districts and loggers implement measures to reduce pollution such as burning trees from streams and standardizing tillage practices, and also to boost enforcement of regulations.

The asphalt 300-dormiller lot south of the one at 133 State Street should become less of a mystery. That lot was part of an EPA program that put a demonstration project at every state capital, said John Ostrum, the state engineer who oversaw the project that was completed in 2010. EPA paid for the design work. The state DEC clipped in a grant to cover the cost of the curb cuts and landscaping. Ostrum said there was an environmental cost — \$50,000 — to adding the green stormwater features, but the lot was due for repaving anyway.

No parking spots had to be sacrificed as that turned out to be a more functional layout for the lot, according to Ostrum. The gardens, technically called "bioretention systems," do require greater maintenance, he admitted. The

plants need to tolerate both wet and dry conditions. "Getting the right mix of plant species turned out to be critical," he said. "The first round of plants needed supplementing after the first few years."

The measures could be even more effective if the lot had permeable pavement, which allows stormwater to seep through the surface. Kilian said that it's still a vast improvement over most nearby parking lots.

There are other examples of sensitive approaches, on public and private land around the state, which the DEC has highlighted on its website: a rain garden along the Otter Creek in Middlebury, porous asphalt at a hotel and apartment complex in Essex Junction. At the new Waterbury office complex that is under construction, rain from roofs, parking lots and entry roads will feed into drainage swales rather than the nearby river.

A short way down from the 133 State Street lot in Montpelier, Kilian pointed out problems at a private-owned lot behind the Department of Motor Vehicles just feet away from the Winooski River. "Whatever is on the parking lot goes into the river," he said.

That includes trash, bird poop, winter salt and sand, and gas and oil residues. "This is another parking lot that just has everything in a storm drain, and then there's a big pipe that sticks out of the river bank. The trail five feet from the river the water goes into the river in the 90, 50-foot trail."

Just north of the DMV lot, the city of Montpelier owns a lot that Kilian considers a sign of hope. Known as the Carr lot, the property is a former brownfield where the city plans a public-private development that will include a bus station. The city is awaiting word on two state grants that will help fund stormwater mitigation measures, said Kevin Casey, community development specialist for Montpelier. It hopes to break ground next year on a project that will include permeable pavement, trees and rain gardens with a temporary stormwater holding pond.

Will assure that many state legislators pass by the spot, Casey said he hopes the project will serve as a model of environmentally thoughtful development that can be used elsewhere in Vermont.

"We're having legislators can say, 'We actually put money toward this project, and this is what we should be doing,'" O

## WHATEVER IS ON THE PARKING LOT GOES INTO THE RIVER.

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Richard Phillips



## Captain Phillips Talks Pirates, Captives at Insurance Conference

Never give up, work with your team and, if you have a choice, don't be a pirate on the A-47 before gun-toting pirates kidnap you in the high seas.

That was the lesson Captain Richard Phillips delivered last Thursday to about 1,300 people at the Insurance Captives Insurance Professionals annual conference at the Sheraton in South Burlington.

While the crowd had assembled to network about the soft insurance market known as "captives," Phillips talked about a very different kind of captivity — the type where U.S. Navy SEALs came to the rescue instead of accountants and lawyers.

Enlisted in a blue dress and button-down shirt, Phillips almost could have passed for one of the many bankers, CNA, lawyers and insurance gals there. His story brought war war room meetings: the

Moré Abdoulaye, the ex-convict of Africa when Somali pirates attempted to hijack his ship — and Phillips would go grabbing his request. The story made international headlines and inspired a movie during Tom Hanks.

Phillips testified how he wound up for several days with pirates in a hideout. As one point he grabbed an AK-47 — but didn't know how to work the weapon. "I do now," he said. At another point, he tried to swim away. The pirates beat and stabbed him.

Navy SEAL snipers shot three of the pirates and rescued him. Phillips received the "Navy's 1st Medal of Honor."

Phillips mentioned the high-seas piracy. These days, he gives talks and autographs signs of his book, *Captain's Duty: Survival*. He's also a Navy SEAL and Emergency Ops at sea. The incident lesson from his experience is to be prepared, he told the crowd. "When you see you won't quit," he said. "Something will happen to make your situation better."

MOLLY WALSH



Working at Logic Supply in Burlington

## Tech Company Expands in South Burlington

They make computers, rugged enough to operate in mine shafts, and an dusty factory floors. But think nothing of Logic Supply in South Burlington, which last Thursday celebrated a sleek 50th anniversary that added 21,000 square feet to its headquarters between Route 115 and Interstate 93.

Employees, business leaders and friends of the company gathered to toast the success and tour the redesigned facility where "Logic" is definitely not part of the corporate ethic — think Google, Apple, Facebook, etc. and other tech. The company's 50th anniversary party was a big New York City restaurant dining room and yet the espresso machine in the corner is for employees only.

With a general assistant at clutter in the office spaces, the Logic building seems designed to invite their thinking. "We're not just a tech company," said

Greenfield chief operating officer said. Logic Supply has about 200 employees in Burlington and 100 in Vermont.

As high-tech jobs at home and other startups have migrated out of the Burlington area, Logic Supply is expanding. Production sales by 20 percent in 2013. The company says the number of employees increased 30 percent in the fourth quarter of 2012. Logic Supply has about 20 employees around the world but most of them are in South Burlington.

The new building includes space for sales, marketing and product design as well as warehouse space and a big room where employees assemble their custom-designed computers. They function in high-tech environments such as crop insurance, solar arrays and indoor food-production facilities.

MOLLY WALSH

## Sanders Meets With 'Longtime Friend' Jesse Jackson in Chicago

When Rev. Jesse Jackson Sr. first ran for president, Sen. Bernie Sanders agreed to meet with the civil rights leader during a primary 2004 stop in Vermont.

Four years later Sanders visited Jackson's 1980 campaign, introduced him at a University of Vermont speech and held a fundraiser for him at the Windsor Inn Restaurant.

Now, some three decades later, the tables are turned. During a brief Sanders stop in Chicago on Monday, Sanders — now a U.S. senator and candidate for the Democratic presidential campaign — sought Jackson's counsel.

While the press thrives on the meeting, Sanders said

Sanders' spokeswoman indicated in a brief statement that the two discussed matters related to racial justice. "Take this summer," Sanders said. "I'm going to be in Chicago for a while. I'm going to be in Chicago for a while. I'm going to be in Chicago for a while."

Longtime friends, the senator and the civil rights leader held a very private meeting. Sanders' long friendship with Jackson began during the country and the African American community. Sanders' friend Michael Briggs, who is in the statement, Jackson confirmed the meeting Monday on Twitter but did not provide further details.



Bernie Sanders and Jesse Jackson Sr. in Burlington, 2004

PAUL HEINTZ



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# Painted Silos Display Dealer.com's Commitment to Local Artists

BY ETHAN DE SEIFE

**M**ARY LACY's clothing, hair and hands are polka-dotted with paint — a minor matter for a muralist. Lacy, though, that speckling has been more tedious than usual. Lacy has been pulling long days to complete her latest project before Burlington's **SEVEN DAYS ART FAIR** begins on September 11. She landed a plum commission: the decoration of the twin silos in front of the Pine Street headquarters of Dealer.com.

For this, her largest commission to date, Lacy has given her signature "stained glass" style a twist. In most of her works, such as the mural of a huge hummingbird on an exterior brick wall in downtown Burlington, the artist has used multi-colored, translucent shapes as puzzle pieces that form plants or animals. To live up the deal, otherwise sales, however, Lacy is going nonrepresentational, using these shapes simply as shapes.

The idea of Lacy's altering her recognizable aesthetic came from **ANA RADULOVIC**, 42, Dealer's director of social responsibility. Says Lacy, "I'll never pushed me for this one. I didn't expect to be challenged like that, but she did, and I'm grateful for that."

Radulovic, who has a background in marketing and photography, has worked for Dealer for 10 years and held her current title for seven years now. Through her efforts, Dealer has emerged as one of the most reliable supporters of local artists. One of Vermont's largest corporate employers, Dealer is known actively for marketing software packages that have become standard in the automotive



sales industry. Locally, Dealer is known as an unusually generous promoter and patron of artistic creativity.

The company's public lobby doubles as an art gallery that features a rotating collection of work by Vermont artists. While the works in Dealer's permanent collection are not for sale, those in the lobby and elsewhere in the building are. Artists set their own prices. In two years, says Radulovic, Dealer has facilitated the sale of \$125,000 in artwork. Company policy is to take no commission on any sales and to purchase at least one piece from every featured artist.

When **SEVEN DAYS** visits Dealer's bustling HQ, Radulovic arrives fresh from a meeting with bids at the King Street Center, her normally speedy delivery further aided up by two many cups of lemonade. As the leads **SEVEN DAYS** on a tour of the facility — which includes two gyms, a mini golf course and a restaurant for which the company chef butchers logs in-house — it becomes clear that Radulovic is serious about finding creative ways to pay local artists fairly for their works.

Dealer's large, colorful office is adorned with Vermont artists' work. **ADRIAN MANACK** spent months designing and creating the colorful exterior of a Dealer-funded food truck. **RETT CAMPBELL** created a lively "art wall" for Burlington's King Street Center, a longtime recipient of Dealer's corporate largesse. Manack, Campbell, Lacy and photographer

**MICHAEL SPEE**, designer, of all things, sold for the Dealer-supported Floating Gallery, a project that benefits the Lake Champlain Community Building Center. Employees, too, are encouraged to make and display their own creative work; several have sold photographs and paintings by post and present themselves.

Radulovic typically collaborates with artists to develop the themes and ideas their works will represent, but she stops short of giving specific stylistic guidance. "You don't want to change what the artists will do, but you can help inform them about what will work for this particular space," she says.

Largely owing to Radulovic's efforts, many of the interior walls of Dealer's offices have become de facto art galleries. Works by Campbell include numerous wallpapers, one each consists a pair of intersecting, jagged-edge canvases by the late painter Mike Webb, a former boss for the hard worker. Displayed prominently in Radulovic's office are three of Spee's striking, large-scale photographic portraits of Burlington houseless men.

It's not just that a large company supports the arts. Corporate patronage has been a vital source of artists' income for millennia. Notable historical examples include the Venetian and Florentine noblemen who patronized those artists' art scenes sailing ages in the 15th century and the wealthy landowners in feudal Japan who sponsored the creation of talismans

and tape verse. Today, multinational corporate behemoths maintain world-class art collections, the outdoor sculpture gardens at PepsiCo's Purchase, N.Y., headquarters is a good example. But, as Manack argues, it can be hard these days for lesser-known artists to connect with patrons who pay for pieces.

"Most of the projects that are calls to artists in Burlington ask for artwork and then donate the proceeds to something else," says Manack by phone from her home in Brooklyn, to which she recently decamped. "People just want artwork for cheaper than what the artist would normally charge for selling the piece."

Manack agrees that Radulovic is "doing an amazing job trying to make Dealer relevant to the community, and has been totally successful in having artists for big projects that are real Dealer provides real shared-building opportunities for artists." Manack continues, "Not many other companies put money towards the arts in that way."

Dealer has purchased several of Manack's works. In addition to hiring her to paint the Rock in the Road food truck, the company has purchased an informal four-panel hammer from the artist, and more of her works hang throughout the building. "[Radulovic] hangs my work in places where people see it," says Manack. "That means a lot."

One of **NICHOLAS HENRI**'s paintings hangs in a well-trafficked area of Dealer's main



Mary Lacy at work on the Dealer commission



floor, its stark black and white contrast ring sharply with the company's vividly colored walls. Hally says that if he had to give the untitled painting a name, he'd call it "Keyman," in honor of the confident, fire-spitting animal robot dude who inspired the work at a 2003 "fine painting" event. Hally, who has since relocated to Colorado but spends several months each year in Vermont, also praised Dealer's commitment to local art.

"[Dealer] treated me and compensated me very fairly for my time with the Keyman piece," he says in a phone interview. "[Company executives] seemed very down-to-earth, very friendly, and they really appreciated what I was doing. It's nice to see that type of leadership. They're making a good amount of money, and they're putting it right back into the area."

Baldato says the painting of the idea is an important project for her and her employer. With its two large companies and major name recognition, DealerCam has a strong presence in Burlington's South End. But few who are not employees or business partners have reason to enter the Pine Street building to see the many artworks on display. Lacy's colorful sales will soon become the unmissable face of Dealer's commitment to public art. That's a far cry from their original function as a storage space for plastic leads to be processed into fluorescent. The building used to be a brood factory.

Baldato not only encouraged the direction of Lacy's mural but provided its name: "Inside Out!" The idea, Baldato says, was to "take the color, space, energy and interior of this building and this culture, and bring it to the outside. People are always curious about what goes on in here, and it's a big building in the middle of a pretty small town. I really feel that

[the finished work will be] representative of the big, bold energy of DealerCam."

Baldato explains that her company has wanted to paint the brightly colored for years. An initial request for proposals, on which the company collaborated with the SOUTH END ARTS AND BUSINESS ASSOCIATION (SEABA), went out about four years ago. But that plan was never realized, in part because DealerCam was purchased by a public company called Dealertrack. That company was later, in turn, purchased by the private company Cox Automotive, a sale that occasional Baldato's restriction of the idea project.

This time, the company has not partnered with SEABA, but the formal unveiling of Lacy's work is scheduled to take place at the SEABA-sponsored Art Fair.

Lacy's burgeoning career has been also quite a bit lately she was one of four finalists in the competition to paint two massive mural sales in Jeffersonville. This talented 34-year-old muralist from Jericho suddenly finds her work in high demand.

Though she's modest about her recent success, Lacy knows that having her name on the Dealer sales could give her career a major boost. Which is why she's been getting up at dawn and putting in 10-hour days inside a small "bunker" at the end of a mechanical crane. The sales are 32 feet tall and, as Lacy puts it, "a long way around." Now that her work will be in front of one of the most noticeable buildings on a busy street in the tiny South End, those long, endless sales may well deliver her career for years to come. ☐

Contact: e.hally@sevendaysart.com

## INFO

To learn more, visit dealer.com and mysevendays.com.

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# Great Debate: Castleton and the Paramount Collaborate on Election Year Series

BY PAMELA POLSTON

It's been incubating for nine months, and this week Rutland's **PARAMOUNT THEATRE** and **CASTLETON UNIVERSITY** are happy to announce the birth of a Project 240. Both the performing arts organization and the university are excited to show their unprecedented collaboration, which they're doing at a press conference and cocktail party on Wednesday August 19.

Project 240, explains Paramount's executive director **ADRIE BOUTCHARD**, is an ambitious series of 27 presentations to take place at the theatre over 14 months. The series will combine civic engagement, education and entertainment and aims to engage community members and college students alike. (Only the students will be required to write papers about it.)

Presentations include live, high-definition broadcasts of the Democratic and Republican presidential debates and conventions, award-winning filmmaker **Rita Baran** showing clips from his "American Equinox" series, a program of patriotic music by the U.S. Army Band Quintet alongside Castleton student musicians, the original group the Rutland Shakespeare Company performing

"The Complete History of America (Albion)" and more. And an election night 2006. Boutchard says, "We'll host the biggest party ever at the Paramount."

He describes the series' genesis like this: "I kept thinking, 2006 is the 240th

anniversary since? Cowden remembers thinking, "About Project 240 he says, "What a great way to demonstrate in a real and tangible way what we mean by liberal arts." One of our lofty goals is to elevate the discourse."

## PROJECT 240 CELEBRATING THE AMERICAN EXPERIENCE

year of our republic. I started **JOHN COWDEN**, director of the fine arts center at Castleton, down here to off. We talked for four hours I said, 'What if we were to do a project that was about civic engagement, reflected the political season of 2006 and had entertainment options?'"

Cowden also had his school's educational curricula in mind. He described himself and Boutchard as "politicians" and they found common ground. How can we contribute to the federal community to civic engagement and to the

Both Boutchard and Cowden see civic engagement as the heart of their big idea — and mostly free — series. For example, local hosts from politics, academics and journalism will provide commentary before the debate screenings and moderate discussions after. "People can debate the debate," Boutchard says.

"The most and politics of the program will be the

general election debates," he continues. ("Washington correspondent" David Sanger of the New York Times is hosting.) Offers are sent to Vermont politicians past and present to host other events.

Project 240 is not the first collaboration of the Paramount and the nearby college — recently rebranded a university. Last year, Boutchard says, the institutions coproduced two events that "were very successful and brought in a lot of students."

The university has extended its presence in Rutland in recent years with the **CASTLETON UNIVERSITY GALLERY**, as well. And four years ago, Boutchard says, CU President **DAVID WALK** looked into purchasing a building adjacent to the theater with the intention of creating "a spectacular black box theater." Though that project was designed and received a federal grant, it is as held for financial reasons.

With Project 240, both institutions — along with the Castleton Performing Institute — expect not only to attract students and local

ONE OF OUR  
LOFTY GOALS IS  
TO ELEVATE THE  
DISCOURSE.  
RICH COWDEN

# The 'Race' Is On: An NYC Muralist Brings His Spray-Paint to Burlington

BY JARRETT VAN METER

Hand up, walls of Burlington. Several small businesses will be getting an exterior makeover this week, as University of Vermont-born organization **Art on Board** returns to the Green Mountain State for a series of mural painting sessions.

Originally a UVM campus project in 2013, Art on Board is now in its third year of operation and riding a wave of momentum that cofounders **Ben Weigher** and **Tina Andrusen** could not have anticipated. Even before it was a class assignment, "We knew we wanted to do an event with our creative friends involving action sports and art," says Weigher, who now lives in New York City. "That is exactly the kind of place Burlington is — a town that brings together those sorts of people."

The then-students jumped at the



opportunity to mix their creative aspirations with a class project. But they had no idea at the time that it would last beyond graduation.

Now, Art on Board hosts what Weigher refers to as "community-campus events." The organization's goal is to promote positivity, creativity and youth engagement in action sports. Art

on Board events have ranged from a free skateboard clinic for Seattle youth to live art shows in Manhattan featuring hand-painted skateboards.

Art on Board receives blank boards as donations from **murals**, then distributes them to its stable of contributing artists. Those artists turn the boards into canvases for their unique works,

which are auctioned off at events. The proceeds have gone to such causes as the **WALL-TO-WALL ARTS** scholarship fund and **Ramsey's Child Foundation**, a charity that teaches life skills to underprivileged youth through board sports.

Art on Board is funded through donations, sponsorships and purchases made at its live auctions and online store. The latter offers artist-designed T-shirts and colored dogtags created by Burlington's **HEMLOCK TRADING CO.** Other Vermont collaborators have been **Swishbrook Brewing Co.** and **UVM**.

When Weigher moved to New York after college, he recalls, he began reaching out to the city's street artists, asking them to contribute their work to Art on Board. He was amazed at the amount of positive feedback. Weigher says, in the New York area and beyond. He and Andrusen were soon collaborating with artists whose work appears on the covers of publications such as **ITYPHEREAST** and **Artforum**.

As part of this outreach, Weigher made contact with Manhattan-based muralist **Michael Schatz**. This week,



## EDUCATION

residents but to have an impact on voter registration. "Wouldn't it be cool if we went back after the election and Rutland City asked to vote turnout?" Cowden says.

Asked what the university gets out of it other than enhanced classroom curricula, he replies, "It's really does Cowden get experience from that? Yes, absolutely, but it's the kind of exposure we want. We want to show our friends in the media that there were 500 students in the audience." Many of Cowden's undergrads, Cowden continues, "are first-generation college students. A lot of them underestimate what is out there [in the world] and how they can contribute to it."

For his part, Beauchamp says that the "future health of nonprofit arts organizations may exist with [their] nearest college or university." With Project 240, he hopes to fill the Paramount with engaged citizens. But also, he says, "We get a relationship with one of our most important neighbors." ☐

## WHO'S THAT LADY?



Stella Harris  
in 'Who's That Lady?'

At the Waterfront Shelter last Sunday, a few dozen pedestrians and onlookers turned out for the phenomenon that was "Who's That Lady?" The 33-foot, high inflated woman, created by artist STELLA HARRIS, was the guest of honor at the last back-bay Lady Panto, organized by BURLINGTON CITY ARTS. Described on its website as "An event celebrating the 'World's Tallest Inflatable Women,'" the gathering resembled a casual family party on a boy summer afternoon about one assembled by a very large silent, shiny female.

Some attendees took advantage of the provided cut-your-own-red-and-white-checked tablecloth and claimed a spot in the shade. Others stood around gawking at the silver Hyster crabtron while DJ Takahiko Matsui cranked out tunes.

With a nautical, short-sleeved body fitted with air and a head full of helium, Lady belbbed in the welcome breeze off Lake Champlain and didn't say a word. Harris, whose installations and video works address feminist and environmental issues, is a participant in ECoA upcoming "GFI and Local" exhibit opening in September. On Sunday she looked happy and perhaps relieved to have pulled off — or rather, pumped up — her inflated woman. Harris states she has sought to "redeem public space" with some of her projects. And that she did with this one. Six Ladies slinky creaked behind the Statue of Liberty for mood and — even without a torch — she briefly owned a corner of the Burlington waterfront.

PAMELA POLSTON

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## INFO

Learn more about OF Land and Local at [burlingtoncityarts.com](http://burlingtoncityarts.com) and about artist Stella Harris at [stellaharris.com](http://stellaharris.com)

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Schoer will create new editions of his signature mural series, titled "Da Race," at locations including Pearl Street Berridge and the back of the downtown Mobil station on South Wisconsin Avenue.

Wheeler describes "Da Race" as "an ongoing, progressive series that pits a protagonist in cream truck, representative of the conscious car, in a race against sleeker racing cars." Schoer has been commissioned to paint previous installations for the GM Kiosk in Detroit, Mich.; the New York City Department of Parks & Recreation; and ONLY NY, a clothing company, among others.

Local production company the HARRIS will document Schoer's Vermont creations. Wheeler expects to host a premiere of the film this fall in Burlington. ☐

## INFO

To find out more about mural painting sessions in Vermont, visit [Art on Speed at artonspeed.com](http://Art on Speed at artonspeed.com)

## Dear Cecil,

**Why did Paleolithic humans kill mammoths? Evidence suggests early people hunted and killed woolly mammoths and butchered them for meat and hides. I realize that killing a mammoth must have impressed paleo girls, but before the invention of Tupperware and refrigeration, what did you do with the resulting tons of meat? Either you'd have to have the biggest barbecue ever or else try to preserve (and carry around) lots and lots of mammoth steaks. Considering the additional problem of drawing every carnivore and scavenger for miles, wouldn't it make more sense to kill paleo bunnies and other small game?**

Curious Vegetarian

**B**unties? This is effective modern thinking. For primitive hunters, the main concern wasn't too much food but too little. OK, taking down a mammoth to keep the clan fed for a week seems like overkill. But if the chance is between sustainable environmental practices and survival, you know which's going to win. In other words, this strongly oblique question is a puzzle for our times.

Before we get all big-game, let's acknowledge what we don't know. For starters, we can't be certain early humans hunted mammoths on a regular basis. Hunter and mammoth fossils often turn up in the same locations, and stone spear tips have been found embedded in mammoth bones, so clearly we were after them on occasion, but some

experts wonder if we weren't mainly looking off mammoths and live by other means.

That said, the consensus among scientists nowadays is that some human communities took to mammoth hunting as a big way to live—and I told you this question had relevance to our own day—we may have hunted them to extinction.

Why go after mammoths and not bunnies? For the same reason: Carcasses rot. For the same reason: Carcasses draw night prowls. The 7-Eleven—acquiring food in bulk is more efficient. A typical adult mammoth is thought to have been good for well over a thousand pounds of meat—more than two million calories. Add in the bone marrow and fat, and a mammoth could probably have kept 20 people fed for two weeks.

A block of meat like that gives you a chance to get organized.

Speculation would likely have emerged early in a mammoth-hunting clan. The hunters would prepare their weapons for the next expedition, leaving the food prep team to focus on what was easily job No. 1 for Paleolithic chefs: keeping the leftover from going bad.

No Stone Age cookbooks are extant, but meat-preservation techniques have been known since ancient times. As obvious one during the last Ice Age would have been freezing, and in fact Plains Indians used to bury meat in the snow during winter, they'd also dry meat after large kills. Chinese historians have found that salt was harvested from inland dry lakes more than 6,000 years ago, many primitives cooked meat and salt to preserve meats, vegetables and even their dead. Animal bones at one Paleolithic site show signs that the meat had been smoked.

Meat, especially, under proper storage has been proposed as a means of meat preservation—experiments by a University of Michigan paleontologist show that backsmoked meat could be stored in a peat bag for up to two years.

Archaeological evidence points to mammoths being cut into large pieces for transport, with butchery occurring both at the scene of the kill and back at dedicated meat-processing sites. These locations no doubt attracted scavengers, but that may have been less a problem than an opportunity—many predators helped joining the mammoth in the split. Some researchers at

mammoth butchery sites show some but not many signs of carnivore gnawing. Other mammals hunted alongside mammoths include horses, reindeer, wild cats, wolves, bears and, yes, bunnies.

Mammoths were also valued for their skin and bones—spurs and knives made from mammoth ivory could be used to kill and butcher more mammoths. Scratch a dead mammoth skin over a frame of its bones and tacks, and you've got yourself a tent.

So Paleolithic tribes may well have let the mammoths they'd hunted go to waste. That was no comfort to the mammoths. As we've seen in other realms, efficient resource exploitation typically results in more consequences, leading some to speculate that our ancient drove mammoths to extinction.

That's by no means preposterous. Studies of the Clovis peoples of North America have come to mixed conclusions with some believing it was no dragons-to-hunt Pleistocene significance unless they were sick or wounded. Others maintain that just wasn't enough of the biggest animals to make them a primary food source. Analysis of teeth and bone indicates mammoths may have been under environmental stress anyway—in other words, we may have hunted them because they were easy targets.

### INFO

In these sometimes you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 115 West Chicago, IL 60610 or [cecil@ceciladams.com](mailto:cecil@ceciladams.com).



To which the obvious response is, *So? Easy kill or not, the roads would have been the same. Fewer mammoths. One study found that hunters nearly went after juveniles and females and avoided adult males—a good way to wipe out a species. Plus, even if we were reasonably scientific and responsible about it, the natural tendency would have been to hunt mammoths if they were gone.*

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## Kiwi on Tour

**A**t the top of Church Street, two pairs of 20-foot-tall inflatable men danced for two days and nights as I considered them from the vintage point of my passing tour. It was Burlington's Festival of Fools weekend, and, at some point during the second day, the inflatable men, dressed in bawdy and wearing legions to break me out. It's been decades since I experienced (average scientist that I was) with LSD but a flashback was not out of the question. These giant wacky guys were a bad trip!

But I recovered. A steady flow of customers has a way of carrying all this and the Festival of Fools provided that in spades. A tall young man, balded on the crown, and I pulled over. He was gorgeous.

"Could you take me to Northgate Road, I think it is?" I'm staying there with friends.

"Sure thing," I replied, and we took off, escaping the crowd.

Though I have never been actually attracted to men, I knew a legit hunk when I saw one, and this guy was leading-me material. His brown hair, just brushing his shoulders, was parted in the middle. A long black T-shirt revealed a lean, muscular torso, while a rope belt held up his khaki, well-worn Levi's dungarees. His green eyes sparkled with vitality as he relaxed beside me in the shotgun seat. Hair done, date was headache.

I wondered what life was like for this person, whose beauty was in 10/100. Hopefully, he was using the power of his looks for good. I had a feeling he was, he struck me as open, friendly and humble.

"Are you visiting town for the Festival of Fools?" I asked as we headed toward Battery Park and onto North Avenue.

"No, we actually had no idea. We were here for a weekend's fishing, heading up to

Montreal tomorrow. I think we're flying to Europe next. That's the plan, anyway. We did pretty well in Burlington, so I'm into the festival helped."

"Oh, that's cool. So, you're a street musician?"

"I am, but this summer? I'm just assisting a good mate of mine. He's like a reggae-dub one-man-band. I help with the crows, selling CDs while he does his thing."

"Could you do, say, \$500 on a good day?"

**THOUGH I HAVE NEVER BEEN  
SEXUALLY ATTRACTED TO MEN,  
I KNOW A LEGIT HUNK WHEN I  
SEE ONE. AND THIS GUY WAS  
LEADING-MAN MATERIAL.**

"We took in close to \$1,500 that weekend. But I should tell you that Ricky — that's my mate — is an exceptional artist. He really is."

"How know I've got to tell you — if you were magically transported back in time, 1962 you would fit in seamlessly with the original hippies of that era. I mean, the way you look, your approach to life. I'm sure one week would make you're a visitor from the future."

My customer laughed and grinned at me. "Well, thanks, mate. I feel like I don't really belong in this time, so I take that as a compliment. I've played festivals all over Australia that are filled with, like, make-believe hippies, playing the part for the weekend. My parents were the real deal, both of them artists. My sister and I grew

up on a desolate island with maybe 500 people, no electricity. Had to do to survive stuff I loved."

"This is all the coast of Australia?" I asked.

"Oh, no — I'm a Kiwi, mate. New Zealand!"

"Wow — now that's just extra cool," I said, chuckling. "Your ancestors must have been, like, prisoners from England, right? Brought off the old island and banded to the New World. Oh, the bloody Kiwis!"

"No, mate," he corrected me with a laugh. "We're as ancient as with Australia. That's not to say I'm not descended from a lineage of successful, though."

"Now, I understand that New Zealand has treated the indigenous people with a good degree of fairness and justice. Do you interact much with the native folk — the Maori, right?"

"Oh, yes. The island we grew up on is filled with Maori families. My sister recently married a Maori man, and my niece, their daughter, became a Maori princess. It was quite an amazing ceremony like mine is Maori. She really is a little princess, let me tell you."

As we approached the Northgate development, "Pressure Drop" by Toots & the Maytals came on the radio. "Do you know who this is?" I asked my customer.

"Of course I do, mate. That's Toots, one of the original reggae performers. We love Toots."

"Well, every year ago he was performing in Burlington and I got to drive him around for a full day. His and his lady friend, who I think might have been his manager, too. We were shopping and picked up his dry cleaning, and he treated me to dinner at an Indian restaurant. He was such a beautiful guy, kind and generous to the many fans who approached him in public. He just somehow radiated the good life, having energy. My only regret

was that I declined his offer to come back to their room at the end of the day. Though he didn't quite say it directly, it was clear that guys were going to happen."

"Wow, you could have smoked weed with Toots. Would you say so?"

"I'd stopped doing all drugs years before then. It's just one of my things, and I stick to it. But, as I said, there is a trace of regret there. I would have loved a story about my grandchild." I paused to reconsider that last thought. "Well, maybe not the grandchild."

"Now know what, mate? The next time you tell the story, I could end with a night of springing up with Toots. I mean, what's the harm? But it's a good story even without it."

As my customer paid me the fare, he said, "I wish you could come up to Montreal to see Ricky play. It's very reggae influenced. I'm sure you would love it."

"I'm sure I would, but, as it'll have to wait till your next visit to Burlington, brother," I pulled out one of my cards and handed it to him, adding, "Call me when you pass through again."

I didn't think that would happen, but I generously agreed to call him in for 15 minutes. Vicariously, by way, I'd reminded that long-ago feeling of being young and foolish. On good days like this one, I feel like J.D. Salinger once described himself: paranoid in reverse. I think folks are plotting behind my back to make me happy. ☺

All these stories are true, though names and locations may be altered to protect privacy.

### INFO

HACKIE IS A WEEKLY COLUMBIA TRIP. YOU CAN FOLLOW HIM ON [facebook.com/hackie](http://facebook.com/hackie) OR [twitter.com/hackie](http://twitter.com/hackie) OR [instagram.com/hackie](http://instagram.com/hackie)

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PHOTO: JEFFREY M. HARRIS

# JUST LIKE HOME

A Hindu gathering goes on

Bhutanese and Tibetans in Vermont are looking for spaces to call their own

BY KYMELIA GARI

**O**n Sunday mornings at the Burlington Friends Meeting House, a small gathering of Vermont Quakers communions in silence with God. This has been a familiar scene in New England for a few hundred years. The congregation that worships in the adjacent Bassett House on North Prospect Street is much livelier.

Since mid-July, the Vermont Hindu Temple — an organization seeking to build its own gathering place — has been holding services as part of weekly meetings in the historic home that once belonged to Mary Martha Fletcher, matriarch of Burlington's hierarchy and, until recently, its hospital.

At the beginning of the group's first meeting in July, a Hindu priest set up a small altar on a fireplace mantel. Beside a framed print of animals (king into Noah's ark), he placed a small picture of the four-armed Hindu god Vishnu, a miniature statue of the elephant god Ganesha, candles, a coconut bowl and two

vases of flowers. Two helpers handed out more flowers to the group of nearly four dozen worshippers. Most of these were Bhutanese men in their fifties and sixties who came to the United States in recent years from refugee camps in Nepal. Many were long cranes or beige tones and Dhaka tops, traditional Nepali hats.

The priest then led the group in worship in Nepali. They prayed for peace and health and honored their ancestors. At the end of the ritual, the devotees placed their flowers at the altar.

The somber mood gave way to joy as the group began its fourth session — meditative singing of devotional hymns.

They clapped their hands as they chanted the names of Hindu gods and goddesses, sang about them and praised their qualities. They sang:

Gopala Gopala, Devkinandana  
Gopala, Devkinandana  
Gopala, Devkinandana  
Gopala.

Translated from Sanskrit, it means "Baby Krishna, baby Krishna, is the joy of his mother."

Gitar, harmonicas and flute players accompanied the rising and falling voices, along with a percussionist on the tabla, a traditional hand drum. The tabla player's face glowed with sweat as he watched the tempo of the chanting.

Although most of these Hindus have a private altar at home, they still wanted to come together to pray. In Vermont, that's not always possible. The nearest Hindu temple is in Albany, N.Y., and only a fraction of the area's current Hindu worshippers can fit in their new weekly meeting spot at the Bassett House.

In an interview before the initial, mid-July service, Rana Dhakal, a member of the Vermont Hindu Temple's interim executive committee, explained that for the first meeting, they invited 30 pundits, or priests. These were the people who would ultimately run the temple. Others had wanted to attend that gathering — and they may be able to attend future meetings — but the space is limited.

"We couldn't even invite our own members," Dhakal said.

Dhakal is an enthusiastic 32-year-old nursing student who lives in Burlington. A Bhutanese Hindu, he came to Vermont in 2012 and is active in the newly organized effort to establish a temple in the area, a place where the community's elderly can socialize and carry out religious practices at any time of the day, and where the younger generation can learn the Nepali language and customs.

The Bhutanese aren't alone in wanting to find a place that can be used to fulfill their religious, cultural and educational needs. Tibetans in Vermont are seeking to build their own community center, too.

Both groups arrived in the Green Mountain State from the Himalayan region of southern Asia, though at different times and for different reasons. They're established businesses and restaurants — seven days food writers removed five of them last week — and have woven themselves into the fabric of the community, especially in the Burlington area. Now they're seeking to build spaces of their own.

## Raising the Temple

Bhutanese refugees began arriving in Vermont in the last decade. Most are descendants of ethnic Nepalis who settled in Tibet in the 19th century to cultivate the land. They developed the area and prospered, with some becoming high-ranking government officials. The Citizenship Act of 1926 granted them citizenship rights.

But in 1989, King Jigme Singye Wangchuck implemented the "One Nation, One People" policy as fear of the burgeoning Nepali community grew. He imposed the culture and religion of the local majority, the Buddhist Dravids, on the Nepali settlers. Tens of thousands of ethnic Nepalis were stripped of their Bhutanese citizenship and expelled from Bhutan, and an entire generation was born and raised in refugee camps in Nepal and India.

The refugee crisis lasted 36 years before, in 2006, the U.S. offered to resettle the refugees, other countries including Canada and Australia subsequently followed suit. Between 2008 and 2013,

Bhutanese refugees were one of the three largest groups to be resettled in the U.S. To date, the U.S. Bureau of Population, Refugees and Migration said about 80,000 Bhutanese refugees have been resettled to the country.

The Vermont Refugee Resettlement Project gave the local number at 1,653. But because refugees often relocate to be closer to family members, the temple group estimates there are about 2,300 Bhutanese in the state.

And more may be on the way — VRPP is anticipating resettling additional Bhutanese refugees in Vermont, in particular those whose family members are already here.

Some of those new arrivals are Buddhist and Christian, but most are Hindu. For these Hindus, their daily life, culture and religion are intrinsically linked — just like "meat and fish," said Rishi Dhakal, another member of the Hindu temple's executive team. Dhakal, 40, arrived in Vermont in 2012 and lives in Colchester. He works as a medical case manager and interpreter at VRPP. "If there is no temple in the community, the life of the people will be difficult and spiritually hollow," he said.

The temple will fulfill multiple needs — spiritual, social and cultural — in ways that nongroup groups can't, Dhakal said. The temple will be particularly important to the elderly Bhutanese, who tend to spend most of their time indoors and feel isolated, especially during Vermont's long winter months.

Even so, Dhakal emphasized that the temple isn't just for the Bhutanese. Although the refugee community is spearheading the creation of the Vermont Hindu Temple, the executive team welcomes all Hindus and anyone who's interested in Hinduism.



From left, Rishi Dhakal, temple executive director.



RISHI DHAKAL

He pointed out that the Bhutanese organizations wanted members of local Indian groups to participate in the temple's inaugural service. One of them, Jeffrey Radtke, pushed about leading the group while being accompanied on guitar. He and the experience were "wonderful," Rana Raj, Rishi's son (14-Burlington), who works as a public engagement specialist for Burlington's Community and Economic Development Office, is also Hindu. In her spare time, she serves as a volunteer advocate for the temple. Rana, who

attended multiple temples while growing up in Los Angeles, came to Burlington in 2004 to study at the University of Vermont. She said it is important for the Bhutanese to have their own space.

"For many Hindus, particularly for those who are new to the U.S., it's difficult to separate their cultural and spiritual needs from their religious and spiritual ones," Rana said. "The temple is also a civic gathering place for people."

Building a temple will require serious fundraising, Rana expects it will take five to 10 years.

## Constructing a Center

Compared with the Bhutanese community Vermont's Tibetan group is smaller — about more established.

A crackdown by the Chinese government against a Tibetan uprising in 1959 forced thousands into exile, including the Dalai Lama, the spiritual leader of six million Tibetans. Under the Immigration Act of 1990 and through a Tibetan lottery, 1,000 Tibetan exiles in Nepal, India and Bhutan received U.S. visas. Twenty-six of them immigrated to Burlington in 1993.

However, unlike other immigrants who arrived in Vermont as refugees, the Tibetans were classified as "displaced people" and did not receive financial

assistance from the US government. Rather, Burlington's nonprofit Tibetan Resettlement Project was created in 1991 to help them get established. The community now consists of about 160 individuals — close to 60 families.

The Tibetan Resettlement Project is now defunct. Its former director, Jim Kelley, a science teacher at Edmunds Middle School, is co-chair of the Tibetan Association of Vermont committee tasked with establishing a community center.

Although the Tibetans have used the Burlington Shambhala Center and the Vajra Dakini Nursery in Lincoln, they still want a space of their own.

A gathering space will give the Tibetans "a sense of permanence," said Kelley, whose wife, Yangchen, is Tibetan. "People have to have a place to do things together to keep [them] alive."

With the help of a local architect, Kelley's committee now has a blueprint for a proposed facility. It also has a three-phase plan and is looking to buy a plot of land. With that, it could begin constructing outbuildings, such as a pavilion, and a main structure with a classroom, prayer hall and shrine. The space will be modeled on those found in India, where the community often gathers to pray, have tea, catch up on news, and dance and sing traditional songs.

"We feel good about our plan," Kelley said, adding that he expects the community efforts to take between 15 and 25 years to come to fruition.

Even before the Tibetans rallied around the idea of building a community center, they were already working toward preserving their culture. In January 2001, the Tibetan Association of Vermont started a weekend school so that the younger generation could learn Tibetan language and traditions. Today, the school has 12 pupils in pre-K and second grade. Working variations of the traditional Tibetan dress, mostly



Tenzin-Anak and a student.

brought from India, the students meet every Sunday at the Association for African Living in Vermont, at 38 Allen Street next to St. Joseph's Co-Cathedral.

In late July during their last class before the summer break, the children started their morning by singing the Tibetan national anthem, sitting upright, with their palms facing each other and resting against their chests, they then chanted Buddhist mantras and prayed for the Dalai Lama's health. A teacher intermittently called out student names, and they would immediately straighten their backs and bring their shoulders back closer. Most of the girls wore white-length robes bound at the waist by a sash, while the boys wore blue-and-white shirts to go with their less than traditional athletic shoes.

The pre-K pupils traced letters of the Tibetan alphabet, while those in second

grade practiced writing the days of the week. The students conversed with one another in English, though they mostly spoke in Tibetan with their instructor, Tenzin-Anak. Born and raised in a Tibetan settlement near Mysore in southern India, he now lives in South Burlington and works as a training assistant. Anak is vice president of the Tibetan Association of Vermont. "Attached," he said, speaking in his accented voice, "is a reminder of where they came from."

Using the Jewish population and its cultural/religious acceptance, Lialzhong said it's possible for any individual to have multiple identities. A person can be Jewish and American. Kaito Kam is Hindu and Jewish, she calls herself a "Hindu Jew." In the same way, a person can be Tibetan or Buddhist and American.

The older Tibetans came to the US with their concerns and want to pass them on to their children. They're aware they need to learn the ways of their new country, too.

Both the Tibetan and Bhutanese groups said that if the new spaces they envision will serve as a hub of cultural exchange — other communities would be welcome to use them. That's the long-term vision. For now, they know a huge task lies ahead: achieving financial survival. Both communities plan to hold fundraising events and seek private donors to bolster their own efforts.

Although assisting the leaders of a mosque is a "heavy undertaking," according to Kelley, the Tibetans said the project is worthwhile because the community center would be theirs.

Dolal, speaking for the Bhutanese community, said the temple would mark an end to what he describes as the Bhutanese refugees' "spiritual homelessness."

There is clearly a demand within the community. Although the Hindu Temple group restricted an audience at its inaugural service, a few extra congregants tagged along. Eighty-three-year-old Gangpa Dolal was one of them. Through a translator, she said she enjoyed the gathering. "We had many people," she said. "We were together and it felt nice." ☐

Contact: kym@jagnews.com

WE NEED TO REMEMBER  
WE ARE TIBETANS.  
TENZIN LIAZHONG

## Merging Multiple Identities

While the Tibetan and Bhutanese groups are keen to preserve their cultures, they are not trying to remain distinct and separate from American society.

Although cultural preservation may be "seen as a sign of separation," that's "not really the case," said Noriko Matsuzono, an immigration scholar in the sociology department at the University of Vermont. Matsuzono explained that current scholarship views assimilation into a new society as being consistent with each other. "The maintenance of ethnicity is compatible with being American," he said.

Tenzin Lialzhong, secretary of the Tibetan Association of Vermont, credits the US for "helping us when we couldn't stand on our own." But, he said, "We need to remember we are Tibetans."



The students in the Tibetan Association of Vermont's weekend school.

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# Big Payoffs

Can a UVM researcher's incentive program help addicts and improve public health? BY KEN PICARD

**A** cocaine addict stops smoking crack and attends counseling sessions. As a reward, his drug-treatment counselor gives him gift certificates to local stores. A patient who's obese, sedentary and at high risk for a heart attack starts exercising and eating right because his cardiologist gives him a five-year membership. A pregnant heroin addict stops shooting up in exchange for payment of her utility bills.

Drug addicts, young smokers and other high-risk behaviors rarely have simple solutions. But Stephen Higgins knows that even small "natural" incentives can make a huge difference when they're offered in conjunction with proper counseling and medical supervision. And he has years of scientific data, including independent research from around the world, to prove it.

Higgins is a professor and vice chair of the University of Vermont's department of psychiatry and director of the Vermont Center on Behavior and Health. An expert on human behavior and addiction, he's spent the past 30 years at UVM studying cocaine, opioid and tobacco dependencies, especially among economically disadvantaged populations.

Higgins is credited with pioneering an addiction-treatment method known as "contingency management," whereby patients earn financial or material rewards for abstaining from drugs. Those incentives, which patients tailor to their unique needs, steadily increase in value over time, but remain contingent on passing routine drug tests. If a patient fails a urine sample, the "reward" disappears, and the patient starts over from square one.

Developed at UVM during its landmark cocaine studies of the 1970s and early '80s, Higgins' method was later used successfully to treat heroin addicts and program smoking cessation. Today, the VCBH, which was established in 2004, is researching the methods' use to combat other major causes of chronic disease and premature death, including obesity and patient non-compliance with medical instructions.

The fundamental principles underlying Higgins' research have found application beyond the field of chemical dependency, too, as the realm of epidemiology, health care reform and criminal justice. Yet, so far, they haven't trickled down to a significant way to the day-to-day treatment of addicts outside an academic setting.

The method has proved so effective that the National Institutes of Health and the U.S. Food and Drug Administration have awarded VCBH \$36.7 million in grants to expand its research into other areas of public health, making Higgins one of the university's highest paid recipients. Just last month, he landed a five-year, \$3.6 million grant from the National Institute of Child Health and Human Development. Its goal is to help 250 low-income women quit smoking and thus reduce their young kids' exposure to secondhand smoke.

Why the focus on patients from lower income households? A quick explanation would be that Higgins, 61, grew up in a working class neighborhood of Philadelphia — he was the first in his family to attend college there, while Higgins did witness the consequences of heroin addiction during his inner-city upbringing, he says his current interest in the links between poverty and poor lifestyle choices were motivated by personal factors, just like.



Long ago, Higgins and his fellow researchers observed that the success rate of patients trying to overcome addictions closely correlates to their socioeconomic status. Though the physiology of chemical dependency doesn't distinguish between rich and poor, researchers know that more bad lifestyle options — smoking, drug use, unhealthy diet, lack of exercise — cluster to lower economic strata.

Higgins wondered: "What's driving such differences? And why do certain socioeconomic groups respond better to behavioral interventions than others?"

Clearly, he notes, social education and family upbringing play important roles. But Higgins identified another common behavioral trend among patients who were economically disadvantaged. Patients of modest means, he says, cocaine users or cardiac patients recovering from bypass surgery, are more likely to focus on the present and discount the importance of the future. As a consequence, actions that are more desirable in the short term rather than the long term can unduly influence their decision making.

Such tendencies are by no means unique to addicts or the poor, Higgins explains. All of us make similar decisions every day, consciously and unconsciously, as we compare different commodities and weigh their relative worth. Should we eat a kale salad or a slice of pizza for lunch? While the former is good for our hearts and won't make us gain weight, the latter is tasty, cheaper and delivered right to our door.

How does the human tendency for instant gratification factor into the use of incentives in treating drug addiction? Higgins explains that most of us have "succumbed

incentives to make healthy choices. All humans are physiologically capable of becoming addicts, yet most people don't, because they don't want to lose their jobs, go to jail or ruin relationships with family.

To those who do become addicts, all those naturalistic incentives may seem "psychoactive" — first is to say the dire consequences seem less likely to occur at least in the short term. And people who are economically disadvantaged may find it difficult to think and plan for five years in the future when they don't know where they'll be in five months, or even five weeks.

During the cocaine studies, Higgins discovered that every time patients produced a clean urine sample and earned another reward, they became more "involved" in the changed behavior. The instant gratification they got from each new reward actually triggered the same pleasure centers in their brains as the substances they had been using.

Once the incentives go away, however, do the healthy behaviors endure?

"That's the big question," Higgins says. "I had shared with cocaine [patients] that, if you give it with counseling around lifestyle changes, the incentives can produce changes that are sustained for several years."

After the cocaine studies, Higgins took on the problem of smoking among pregnant mothers, which is known to produce lower birth weight and other complications. Researchers had been studying possible interventions to get expectant moms to stop using tobacco since the 1960s. When Higgins implemented the incentives program with



a group of such women, he produced a 25 percent success rate, compared with a 7 percent rate in his control group—a five-fold improvement. Similar studies under way in Scotland and Australia are producing comparable results.

"This fits," he says, "everyone has been successful."

Could similar incentives help low-income cardiac patients stick to healthy regimens? Higgins' colleague at VCBH, Dean Gaskens, is now collaborating on a study of the use of contingency management among such patients with Dr. Phil Acker, a pioneer in cardiac rehabilitation at the UVM College of Medicine. As Higgins explains, patients from lower-income backgrounds tend to have both more complicated medical histories and lower participation rates in cardiac rehab.

"We could provide them with the best pharmacology or the best technology for stroke," he says. "But if you can't get your patients to take their medicines at quit smoking, it can undermine everything."

That's a serious problem, Higgins notes, because the evidence says that when patients don't do rehab, their odds of dying or being rehospitalized within the next six years increase dramatically.

Gaskens and Acker want to see whether incentives can increase participation rates among lower-income patients. Thus, he, Higgins says, the data look "really promising."

Yet another VCBH study focuses on weight gain among obese pregnant women. The Institute of Medicine recommends that obese women gain very little weight during their pregnancies, yet "that's easier said than done," Higgins says, "especially among a population that tends to gain weight."

The study provides expectations specific with incentives to visit within specific weight parameters, along with nutrition counseling. Higgins says those results have been encouraging so far, too.

In the decades since contingency management was developed at UVM, it's been adopted in other settings beyond the world of drug misuse. At Vassar, Higgins notes, his research helped lay the foundation for the nation's first drug courts—a trauma-focused alternative-justice program for nonviolent offenders. When the courts started, he says, drug courts didn't exist. By the time the studies concluded in 1996, there were about 2,000 such courts nationwide, including in Vermont. "I think that's one of the great outcomes of our work," Higgins says.

Contingency management has also been used in Africa by the International Monetary Fund to persuade fieldworkers to visit health clinics for HIV testing. In the United States, many corporate employee-wellness programs have adopted the method to get workers to do timely

medical screenings such as mammograms and colonoscopies.

Alan Budney, a professor of psychiatry at the Geisel School of Medicine at Dartmouth College, studied under Higgins in the early '90s and worked on the neuroscience studies. He calls Higgins "a bigwig" in the world of addiction research and contingency management. Today, Budney uses similar incentives to help teen drug users overcome their dependencies.

Budney's wife, Catherine Stanger, an associate professor of psychiatry at the Geisel School, uses similar incentives to get kids with type 1 diabetes to monitor their glucose levels. According to Budney, "These incentive systems work better than anything anyone else has tried."

As part of a research study, Spectrum Youth & Family Services in Burlington has

created its adolescent addiction among contingency management protocols developed by Budney and Stanger. But Anne Romanenko, who was Spectrum's clinical director for many years before accepting her current position at the Vermont Department of Corrections,

points out that most therapists aren't trained in proper use of incentives. Moreover, many don't "know or believe in it and it's difficult."

One possible reason Vermont does not have a master's degree program in substance abuse counseling. And other advanced degree programs in counseling typically have only one course on substance-use treatment, and contingency management may not be taught in a rigorous, didactic manner.

Indeed, Budney says that Higgins' work on contingency management has probably had a greater impact outside the world of drug treatment than within it. Why?

"The substance use world is a tough nut to crack," Budney says. Lack of funds competes with inertia to obstruct change in the decades of low-paid providers. "New programs that cost more money aren't that fashionable for people working in the field," Budney says. "And there's no reimbursement code for monitoring-based treatment in the Medical system."

For Budney, Higgins prefers to focus on the positive. Contingency management, he says, has had a tremendous impact in the wilderness of places.

"We never could have anticipated that," he says. "When the world of ideas takes over, you never know where it's going to go." □

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## INFO

To find out more about contingency management and other research, visit [www.addictionmedicine.com/unvenday](http://www.addictionmedicine.com/unvenday)

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# Home Goods

Fine furniture at Shelburne Museum puts 19th-century craftsmanship on display

BY KEVIN J. KELLEY

**S**ome galleries in Vermont are known for showcasing innovative work by contemporary artists. But a current show at the historic Shelburne Museum demonstrates that some Vermont designers were edgy 200 years ago.

Jean Burks, the museum's recently retired senior curator, has assembled an eye-opening exhibit of about 50 pieces of furniture made in Vermont during the first half of the 19th century. While some of the items on display in the Putnam Center for Art and Education conform to preconceptions of staid

and starchy Yankee craftsmanship, many might startle visitors with their colorful, exuberant styling. Indeed, a few pieces are so baroque they look as though their makers didn't know when to stop. These ornate bureaus and tables might not appeal to a viewer with conservative taste, but they'll surely bring a smile to all but the crustiest observer.

Visitors already interested in vintage Vermont furniture, or design generally, will find this an enriching, even thrilling exhibit. Those with little knowledge of this particular decorative arts genre can learn a lot, even if some of the pieces seem similar and the amount of information feels a bit staggering.

"Rich and Rusty Vermont Furniture to 1850" opens with one of its stitchiest objects, a Greek Revival sofa made in Middlebury around 1830. Its blue upholstery framed with stamped brass features a pattern of earlobe bees.

A delightfully quirky piece is attested close by. A pair of *divans*, each with two pulls, rests atop the elegantly staid and wheel-like base of this brightly finished stand, which looks like a fair-weather version of the extraterrestrial E.T.

Then idiosyncratic, expertly crafted piece was made by Nathan Barnell in Milton in 1853, but not every object in the show is so freely attributed and dated. In fact, some designers and builders are unknown. Barnell could care to inscribe the stand with his name and year of execution. He also listed it — in his elegant hand-writing — as a leather-bound ledger that's on display. Perhaps due to the stand's curiosity value, it ranks as one of the most expensive items in Barnell's recent selling book, which records its sale to Daniel O'Brien for \$36



Farm chair 1822

A desk made in Londonderry in 1852 is another likely odd piece. The front of its drawers have been carved and painted, trompe l'oeil style, to resemble book spines. Perhaps a local bibliophile commissioned the cleverly inventive desk.

And don't overlook the base of a decorative sideboard made in Randolph in 1829, with two ends — or possibly three — curved into its feet.

A fancy chair built in 1822 propitiously features on its backrest a painted view of a building at the University of Vermont that, two years later, was destroyed by fire.

The warm colors and lighthearted design of a number of the pieces may seem surprising products of a state in which, in the 19th century, mostly rural residents lived hard scrabble lives. Burks says she was "stunned" by not only the "wildly varnished" objects she located and borrowed for the show, but also by the sophistication of their forms. "I was blown away by the beauty and by how much it was influenced by urban style centers," she said in an interview.

Many of the 1,000 or so Vermont furniture makers of the preindustrial era were aware of what was considered chic in Boston and New York. In some cases,



Nathan-Putnam sofa, 1830

the styles they collected had originated in rooms away from remote Vermont. A text panel accompanying a lovely low-foot bureau made in Norwich around 1815 notes that it was inspired by a Louis XV design imported to Boston from Paris.

Burks presents visitors with background information for every item in the show. But none of the extensive commentaries explains the "Rich and Tasty" title. It's revealed in an introductory essay in the show's impressively large catalog. Kathy Zas, president of the Historic Deerfield site in Massachusetts, quotes the June 2, 1828, edition of the *Vermont Gazette*, explaining that Bennington cabinetmaker Hastings Kimbrell was moving to a Main Street shop where he intended to manufacture "a variety of rich and tasty furniture from the best materials and in the best manner."

**I WAS BLOWN AWAY  
BY THE BEAUTY  
AND BY HOW MUCH IT  
WAS INFLUENCED BY  
URBAN STYLE CENTERS.**

JEAN BURKS, CURATOR

The inspiration for Burks' farewell show lies in a 1996 exhibit organized by the Bennington Museum and presented at the Shelburne. Burks, who was then curator of decorative arts, considered that first ever exhibit of early Vermont furniture revelatory. She said the ex-

pected the pieces might resemble the eastern Shaker design that won her academic specialty. Instead, she found the Vermont look uniquely exuberant for its time and region.

It took Burks 20 years to locate additional pieces from that era and to identify many of their makers. Most of the works included in

"Rich and Tasty" are on loan from four private collections, she notes. Only a couple also appeared in the 1995 show, and just five of the 60 pieces currently on display come from the Shelburne's permanent collection.

The contemporary Vermonters from whom Burks borrowed certain pieces generally did not treat them as precious antiques to be admired but never used. One lender, Burks recounts, joked about being reluctant to part with a bureau—even temporarily—because, he said, "Where else will I put my socks?"

A few pieces do show wear. For example, the finish on the seat and comb-backed headrest of a 190-year-old rocking chair made in Shelburne Falls has been abraded over the generations.

"Rich and Tasty" does not extend beyond 1850, Burks explains, because Vermont furniture generally ceased to

be handmade after that point. "The industrial revolution brings mass production and makes the pieces less interesting and less unique," she says.

But many Vermont artisans are again designing and building furniture by hand. Perhaps Burks can be persuaded to come out of retirement and organize a show of "rich and tasty" pieces from the 21st century. □

**INFO**

"Rich and Tasty: Vermont Furniture 1610-1850" is on view through November 1 at the Bennington Center for Art and Education, Shelburne Museum, [shelburnemuseum.org](http://shelburnemuseum.org).



Olds, Norwich, Vermont, 1830



Connell, Fairlee, Vermont, c.1840-1850

# Bliss in a Box

Off-gassing bad juju inside Montpelier's Life Vessel

BY KEN PICARD

**W**hen it comes to alternative medicine, I place myself squarely in the camp of scientific-evidence-based skeptics. Over the years, I tried acupuncture and visited a chiropractor a few times. Eventually, I concluded that the results were felt most acutely in my checking account.

Similarly, I've never warmed to "energy healing," especially those disciplines that freely intermingle medical and pseudoscientific terminology, e.g., "electromagnetic mandarin," "biofields" and "quantum energy." I'm as curious as any science nerd about string theory and particle physics. I'm just not convinced that anyone can use those to medicate my qu.

Still, when I received an invitation from Wendy Halley, a owner of Local Path Wellness in Montpelier, to test-drive her "Life Vessel," I was game. Having already reported on sensory deprivation tanks, smartphone-based placebo and healing tuning forks, I'd try anything once. Especially if it's noninvasive, painless and free.

When I arrived at Halley's State Street office, she wasn't draped in the New Age trappings one might expect from her online bio, which describes her 30 years as a clinical psychotherapist and shamanic healer. In fact, when I stepped into her waiting room, she was clasping a motorcycle quark plug.

"Can you tell if this thing is stuff?" she asked abruptly, holding it up for my perusal. I'd read Robert Ringer's *Zen and the Art of Motorcycle Maintenance* in my twenties but paid ignorance on the finer points of both Buddhism and small-engine repair.

The Life Vessel, I learned later, was invented in 1996 by Barry McNee, a former horse breeder with no medical or scientific training. According to Todd Strone of Life Vessel Advanced Wellness, the San Jose, California, Calif., company now licensed to manufacture and sell the vessels — at \$99,900 apiece — the patented technology is designed to "assist the body with its innate abilities to self-regulate and self-heal."

As Strone explained by phone, the vessel induces natural relaxation states



Wendy Halley sits in her Life Vessel.

that alter everything from your brain waves to your autonomic functions, thus allowing your body to "rebalance and detoxify" itself.

"In layman's terms," she added, "it's almost like a forced state of meditation." Similarly, Halley described the Life Vessel experience as "omega sleep in a really condensed period of time."

Halley, a New York native who served four years in the Air Force before entering the healing arts, saw an interview with the inventor of the Life Vessel in *Scientific American*. Intrigued, she searched for a Life Vessel in Vermont but couldn't find one.

"Within 48 hours of watching that interview," she recalled, "I had my flight to Colorado booked and my session [in a Life Vessel] scheduled, which happened to be the closest one to us at the time."

Halley claimed she experienced both physical and psychological effects from her sessions, including the off-gassing of bodily toxins, a reduction in

allergic reactions, and the elimination of long-term infections in her breasts and sinuses.

"I have never been as cleared as I have been in the Life Vessel," she said. "It was profound right off the bat."

Halley purchased her own vessel in October 2016 and now operates one of just 36 Life Vessel centers nationwide, according to Strone. People have come to her with a variety of health and wellness goals: Some seek relief from symptoms related to cancer, Parkinson's and Lyme disease. Others are longtime meditators or consciousness-expanding thrill seekers. According to Halley, several of the latter compared their experience in the vessel to ingesting the powerful hallucinogenic substances, "minus the vomiting."

"I pretty much say, 'I have no idea what's going to happen for you,'" she said when I asked her what to expect. "When your body gives a chance to heal itself, it does some pretty amazing

things, but I don't make any claims or guarantees."

Halley walked me into the dimly lit back room where her Life Vessel resides. Basically, it's a horizontal pod box about the size and shape of a hot-tubbing bed, with a thin mattress pad inside but no pillow. At one end is a high-end digital sound system that pipes music through a series of speakers lining the vessel's walls.

As in a tanning bed, the occupant lies inside, face up. Inside the lid, directly over the occupant's face, hangs a single, oval-shaped light bulb surrounded by six mirrors. Although the original, US Food and Drug Administration-approved Life Vessel contained an infrared lamp, this model features a normal, redwood-colored incandescent bulb, which Halley explains the nearby mirrors are online sleepers gave it "disco coffin."

The FDA certified the Life Vessel as a "medical product" that "provides sound and light for a form of relaxation

therapy" — a description that would seem to apply equally well to my television set/bong/Le Z-Boy combo.

Before checking aboard, I asked Halley if there were any contraindications to using the Life Vessel. She said she doesn't recommend it use for patients with congestive heart failure, because users are advised to drink at least a gallon of water per day for three days after each session (four sessions in the Life Vessel currently cost \$385, and a single session is \$45, "summer wellness special" prices are \$285 and \$35, respectively).

Otherwise, Halley insisted that the Life Vessel is safe for any age or medical condition. I could wear any clothing I preferred inside, but no metal, jewelry or belts. Metal objects inside my body, such as surgical rods, screws and plates, were OK. Lying down, I realized that my pants had metal rivets, but since this wasn't an MRI machine, I figured, What could go wrong?

Finally, I asked how the music was selected.

"The inventor hasn't revealed why he chose the music he's chosen," Halley explained, and clarified that the rhythms aren't the kind meant to entrain your brain waves to specific frequencies. "The music is meant to be therapeutic, so if you don't like it, sorry," she said.

As I reclined for my chakra-shedding hour in the surreal-sound sauna, Halley lowered the lid, closed the side hatch and turned on the timer. I soon heard a mix of relaxing and ethereal melodies — rolling piano keys, jingling wind chimes, needling pan flutes, blowing harps — that I could feel reverberating through my body.



**I HAVE NEVER BEEN AS ALTERED AS I HAVE BEEN IN THE LIFE VESSEL. IT WAS PROFOUND RIGHT OFF THE BAT.**

WENDY HALEY

I had expected the colored balls over my face to flash, spin or change colors, but it remained steady throughout the session. Nevertheless, my breathing slowed as I drifted off into a meditative state. At one point, I caught myself snoring.

Researching the Life Vessel later, I understood why the FDA had weighed in on its therapeutic value. The testimonials on the official Lifesystem website,

many of which are anonymous, will raise eyebrows among medical professionals. Several users claim it relieved symptoms related to lupus, multiple sclerosis, migraines, Parkinson's, PTSD, depression, infertility and anxiety, among other ailments.

One woman, the mother of 16- and 18-year-old daughters, asserts that the Life Vessel greatly relieved one daughter's attention deficit disorder and the other's asthma — plus, it made her weight go away. Another mother says her autistic son's behavior and communication skills improved.

Yet another user, from Newport Beach, Calif., claims he's "sober-free" and owes his physical well-being to the vessel. "I know the Life Vessel didn't cure my cancer," he chortles, "but I wouldn't be here today without it."

Strone acknowledges that some testimonials were peddled as enough for the Life Vessel's manufacturer that they had to be removed or edited, given that making unproven medical claims will quickly draw the attention of federal regulators. Indeed, the Life Vessel homepage includes a disclaimer stating that claims made there "are not intended to diagnose, treat, cure or prevent any disease or illness" and that sessions in the Life Vessel "are not intended to be a substitute for professional medical advice, diagnosis or treatment."

"Sometimes there are misperceptions and misconceptions," Strone told me. "We try really hard to make sure everybody follows the letter of the law when trying to attempt to explain the Life Vessel."

Couldn't people just as easily be down on a couch, drop in a CD of Whodunnit thrill classics, turn their stereo up to 11 and get similar results?

"Quite honestly, I've said to people before, 'If you're a good meditator, you don't need the Life Vessel,'" Strone said. "But only one in a thousand people are good meditators."

Personally, I emerged from the vessel feeling rested, refreshed, hungry and slightly buzzed. Though Halley had warned that I might experience minor discomfort at odd surgical sites, I felt none. Then again, I once fell asleep during a CT scan.

When my session was complete, Halley handed me a cup of unseasoned electrolytes to replenish those I'd lost during my vibrasonic nap.

"You don't realize it," she said, "but your body is working really hard right now."

Overall, my trip in the Life Vessel was relaxing and meditative. I commented with no spirit animals, but I didn't want, either. And Halley was right when she said, "It's such an intense dose of relaxation that your body gets to do a lot of stuff it ordinarily doesn't get to do." Such as lie flat on its back, listening to music, on a workday.

I can think of far worse ways to spend an hour in Montpelier, especially when the legislature is in session. ☐

Contact:hen@newportart.com

## INFO

To find out more about the Life Vessel, visit [livesystem.com](http://livesystem.com) or [life-vessel.com](http://life-vessel.com).

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# Berry Fresh

Vermont farms are surprisingly fruitful **BY ALICE LEVITT**

**W**hen David Fried started Elmere Berries Nursery in 1981, he contacted a local extension agent to find out what fruit he could grow. The agent and his land, located in one of Vermont's coldest climates, could only support apples — and just two varieties at that.

Fried knew the man was wrong.

"I had heard the Long Trail in Vermont and lived on fruit along the way," he recalls. He saw blackberries and pears growing wild in the undergrowth north and figured he could diversify his farm. He started by planting gooseberries and currants. Kiwis came a few years later when "an itinerant flower peddler" stopped by the farm. "Everyone says there's no way you can grow kiwis here," he says. "But we've had kiwis for about 30 years."

Though Fried prided long ago that practically anything can grow in the state's most inhospitable environments, only recently have some growers ventured beyond the standard apples, strawberries and blackberries. Greater awareness of permaculture and its need for biodiversity has inspired farmers to steadily introduce unexpected fruits — with big health benefits — into the local food system.

Now here was over customers with such ease as John and Nancy Hayden of Jeffersonville's *Three Between*. Their secret? Babbies and ice.

The Burlington Farmers Market regulars turn their organic fruit into syrups that flavor sodas and snow cones. Recent varieties have included pink Champagne currant, maple-wild cherry and elderberry ginger. "These fruits are just a small selection of the plants grown at the demonstration farm and nursery on Route 15."

Both Haydens are ecologists by training. John was an extension agent himself before becoming an on-the-farm dad in 1989. The pair enjoy developing new systems in place for growing uncommon fruits. In fact, the Haydens replaced their livestock and regular with fruit exclusively 12 years ago.

They get help too, by choosing plants that appeal to bees so much as humans. The reasons are ethical, as well as practical. "We need the bees. No bees, no fruit, no more corn, no peas," John Hayden says.

In August, strawberries are long gone and blackberries are on the wane, but babbies are heavy with black-aronia berries. "We're really bullish on aronia and elderberry," John says, looking out over the recently harvested elderberry bushes. He firmed about 300 pounds of the berries this season. "What doesn't go



Aronia at Three Between



John Hayden

into his syrups is sold to herbals and food producers. Crimson Cedar wears some elderberry syrup in experiment with, he says. It may produce a sequel to the colony's *Current Affairs*, which used Farm Between black currants.

With workshops and tours open to the public, the Haydens invite visitors to see their pollinator gardens and whatever fruits and berries are in season. Some are experiments that still don't yield enough berries for the public to consume. But candidates such as thimble berries and nannybears could appear in snow cones someday.

Right now, John Hayden is especially interested in bush cherries such as the ultra-sweet Nanking cherry — which grow better in Vermont than cherry trees, such as the common Prunus avium, or sweet cherry — as well as nats and pears. Huckleberries could one day make homemade flavored syrups, while a revival of Vermont-grown pears could stir up the elder world with an opportunity for companies to make local pear, the poor equivalent of hard cider.

What else would Hayden like to grow? "I really wish I could grow peaches," he says wistfully.

It's not impossible, says Fried, and we don't have to wait for greenhouse gases to get us there. He just picked his first peach, grown in the protection of a high tunnel greenhouse. And climate change has nothing to do with his ability to grow peaches and apricots, Fried says. It's just a matter of finding cold-hardy varieties, as he did with his kiwis so long ago. Soon, he'll even have pumpkins, also known as squash or charginos. In Elmere, a cover of sugar maple protects the plants' big tropical leaves in the cold months.

Meghan Groves of Vermont Edible Landscapes in Richmond has seen pumpkins and even goat berries grow in the Green Mountains. For the time, all you need is steady soil, she says.

If it's just a matter of finding the right breed for the right patch of land, why don't more Vermonters grow "exotic" fruit? As a nursery owner and agro-ecosystem land planner, Groves has observed locals' reluctance to try new fruits. "The American palate is really stunted," she suggests. When peering for a berry fix, most of us reach for sweet blueberries, raspberries and raspberries. "What [purple] don't know is that, in this climate, we can grow quite a lot of different fruits," Groves says. "They just don't necessarily fit into that palate."

SHERRY TROTT/STYLED

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## MEET YOUR NEW FAVORITE FRUIT

## Handy lime

What does it taste like? This plant, also known as Amelanchier, has been berry-crazy since long before the fuzzy, tropical-looking fruit it looks like. It's a bit sweeter. And forget peeling off that sticky skin—these little guys can be eaten whole.

- Is it good for you? It's high in vitamins C and K, and its phytonutrients protect cells from damage.

## Huckleberry

What does it taste like? Jerry Hoffman says it's like a blueberry-huckleberry cross. David Fried refers to it as "blueberry because he says these little huckleberries taste better than blueberries." Is it good for you? It has three times the antioxidants of a regular blueberry and is particularly high in potassium, vitamin and vitamin A.

## Aronia

What does it taste like? Aronia is often a chameleon fruit (just like a rainbow and a chameleon), but thrives in its purple hue. Though slightly astringent, like raspberries have a green-gray taste with a hint of sweetness, "it's good for you," Aronia has the highest antioxidant of anything we grow," says Hoffman. Recent studies have linked the berry's ability to inhibit artery fatty acids to cancer risk. It's also a renowned antioxidant.

## Saskatoon

What does it taste like? Well? Not for some. The fruit has been called "something that would make people puke" in its early days. "It's good for you? I look, yeah, it's really good medicine," says Hoffman. Smith Hoffman: The berry is commonly used in Europe in both cosmetics and nutritional supplements because of its antioxidant, cardiovascular, high calcium, and antioxidant benefits of protein.

## Guava

What does it taste like? Guava, unless they're dried (guava paste or guava jam), guava is too hard to eat. They should be processed before consumption.

- Is it good for you? Guava is not one of the best, especially since guava probably have to be eaten with sugar. But the fruit is exceptionally high in antioxidants and has been used to fight cancer and speed metabolism.



Saskatoon 10

Berry Fresh WRN

Often, though, a lack of sugar comes with some sweet nutritional benefits. That's why Melissa Hoffman started Vermont Saskatoon Company at Teal Farm in Hartland. Her nonprofit organization, Living Future Foundation, is dedicated to creating a demonstration project to figure out how humans can better connect to their environment through food. More than a decade ago, she and a farm consultant discovered the health advantages of saskatoon, also known as sea buckthorn, a plant native to northern European continents (see sidebar).

"She couldn't believe someone else hadn't brought it to Vermont," says Hoffman's wife and partner, Shawn Smith Hoffman. Two years ago, the couple incorporated as Vermont Saskatoon. At this year's Street Start Breakfast, part of Vermont Restaurant Week, the berry made a splash as the center of a chocolate cupcake created by Erica Anderson of New Moon Cafe.

Smith Hoffman drinks some unsweetened saskatoon every day but admits that saskatoon isn't "definitely an acquired taste." Hoffman has experimented in her food lab with adding Concord grapes



Saskatoon 10







Black figs grow at Elmore Roots Nursery

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DAVID FRIED,  
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grown exotics, and they might eventually even the ocean, but for now their company sells it unwaxed. The outrageous tactic doesn't stop nationwide customers with cancer and heart disease from ordering it as a possible treatment for their conditions. Still, the women prefer to sell the product on the farm to preserve optimal freshness and connect with their customers.

Of course, not all fruits new to Vermont are medicinal. Some just taste good. Local figs grown at Charlotte's Paradise Farm appear on the menu at the inn at Shelburne Farms. And many a restaurant chases plate these days features quince paste from the trendy Italian cultivars of Vermont Quince in Newfane.

Diversity isn't just the spice of life, it's the best way to keep a farm going all year long. By growing everything from plums to bushy crab apples to medlars, Fried says he always has a new favorite fruit and something special to put in the jars that he sells at co-ops around the state.



Harding cherries at Elmore Roots Nursery

By growing and eating new fruits, Vermonters can also get a taste of the wider world. "You just have to be an adventurer," explains Fried. "Not every one wants to travel across Africa or the Far East these days, but you can have quite an adventure growing fruits and nuts that we've gathered from around the world." Call it a sweet stepaside. ☐

Contact: [elfia@elmoreroots.com](mailto:elfia@elmoreroots.com)

### INFO

Magnum Opus will be among the panels discussing sustainable and other regenerative topics at "The 3rd Vermont Wine Agriculture" on Wednesday September 10, 9:00 p.m. at Antioch in Burlington.

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# Burned Up

Counting the losses when farms catch fire

BY HANNAH PALMER EGAN

**O**n the evening of Sunday, August 2, Dawn and Dan Roacher wrapped up dinner in their home at the edge of the Roacher Family Farm in Highgate. They may have turned on a stove, but Dawn doesn't remember now.

In the background, the couple heard popping noises. "It sounded like tires burning," Dawn recalled afterward. At the time, she didn't think much of it. Minutes later, an ambulance drove up to her father-in-law's house next door.

Then the phone rang: "Your barn's on fire," the caller said. They rushed out side to see smoke coming from the back corner of the farm's main barn complex, which housed calves, pigs and beef cows, two machine shops, and extensive storage for feed, seed and fertilizer.

Dan sped off toward the barn as a dispatcher called the fire department, helpless to do more since she was running a broken door that made walking difficult.

Firefighters flooded in from several area departments. A neighbor drove an excavator over, pulling down the building to keep the fire away from an adjacent workshop. Black smoke billowed in a long column, carried west by the wind.

Sunday drivers stopped to look. "When the info came down, we had about 40 people in the driveway," Dawn said, "just watching."

She watched too, taking photos of the neighbors.

When the animals started screaming, she had to go inside. "I've never heard anything like it," Dawn said. "I've heard pigs dying in a slaughterhouse, but this was different."

Most of the animals escaped with their lives, but the Roachers lost eight pigs, five calves and several buildings, totaling \$350,000. The thousands of pounds of meat inventory, feed, fertilizer, seed and equipment lost will likely total hundreds of thousands more.

It's not the Roachers' first fire. The original dairy barn burned in 1979. Now, facing their second fire in as many generations, the family — Dan and Dawn, who manage the dairy operation; Gilbert and Patrick, who run the feedstore company; and Dawn, who runs the cheese



Crises in Highgate Farm's barn on 2014

and meat business with Dan — convened for a meeting the morning after the burns.

Still in shock and low on sleep, Dawn pondered whether — not how — they would start over. "At 50, you consider these things," she said. But for the others, the meeting was about damage. What would they rebuild in the space?

Three separate insurance policies ensure the farm will recover. Last week the area still studded at burnt feed and manure, but a \$10,000 insurance advance jump-started cleanup and rebuilding. "It's coming along," Gilbert said, as Dawn surveyed the burned-up racks and metal scrap piled in the yard. "Every day we're getting on it."

In time, the barn will rise again, and the Roachers plan to build it better and more efficient than before. For now, Dawn has suspended cheesemaking and paused her weekly market trips to Burlington, which will halve 2015 earnings for the meat-and-cheese end of the business.





Boucher Family Farm



Allen the fire at Boucher Family Farm

"We've had to stop everything," she said.

Farming depends on countless moving parts — livestock, machinery, weather, personnel. When essential infrastructure disappears, songs such as damaged fences, tractor breakdowns and animal injuries become complicated ordeals.

"Those little things start to bother you," Thron said. "That last shoe keeps dropping."

State fire safety education and information chief Michael Greenin says many farms never recover. "Nothing can bring a farm to its knees in a single, decisive blow faster than a fire," he said in a phone interview.

Greenin is a member of the Vermont Barn Fire Prevention Task Force, a group of farmers, firefighters, insurance workers and reps from state agencies, the University of Vermont Extension and the state's congressional delegation that works to educate farmers on fire prevention and mitigation.

Hard data on barn fires are tough to pin down, but Greenin estimated that Vermont farmers suffered 109 structure fires in 2013. Last fall, fire departments responded to nearly 600 agricultural structure fires between 2010 and 2014.

"We've seen the loss of so many barns and farms to fire in the last 30 years," said task force member Jenny Nelson, agricultural policy adviser to Sen. Sherrie Sanders. "You lose your barn, and you really think twice about whether you want to get back into farming."

Anecdotal evidence suggests that many agricultural properties are under- or uninsured. With an aging farmer population, fires can be a death knell for many operations.

In early 2014, Critter Meadows Farm owners Merrin and Dan Pagins chose to purchase winter heating fuel over insurance for their Willamstown organic dairy. "[Insurance] was the last thing I felt I could cut," Merrin said, wrapping her wrists at her kitchen table last week.

"I just figured, I could put it and pick it back up after the winter and we would be OK."

The Pagins bought their land in the 1980s, then beamed around north-central Vermont, mostly as tenant farmers, until 2007, when they landed at an old dairy in Willamstown. They dubbed the place Critter Meadows and purchased the property a few years later.

Finally settled, the farm began to diversify. They added meat ducks, rabbits and goats to the business. "We felt like, for the first time ever, we were going to be in the dust," Merrin recalled. Then, on a foggy March night just days before the ag inspector was scheduled to sign off on the meat operation, the Pagins' barn burned.

The farmers saved 58 of their 117 cattle. Of these — badly burned and ailing from the smoke — 30 perished within two weeks. Twenty-three of the farm's 27 beef heifers, all due to calf the following month, aborted.

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## Burned Up KNOW

their beliefs. That spring, the four calves born on the farm were named *and sickly*.

No one conducted a damage assessment (this usually happens during the insurance claim), but the Paquin estimate of the loss at more than \$500,000.

Marti and representatives from Organic Valley (the farm's milk co-op) and officials from Vermont's ag department pressured her to send the remaining cows to slaughter and buy new stock. But the farmers held tight to what was left of the herd they'd been working with for three decades.

"These animals survived for a reason," Murn said. "We've invested time and money into them. They're part of our family." Still, she added, "you start to wonder, Why not ship them for beef? Would it be more humane? You're torn with those thoughts."

A neighbor offered his barn, and the Paquins moved their cows down the road. Outfitting the building for milking cost \$18,000, but it worked as a stopgap measure. Though the barn has no pasture access—a requirement for certified organic milk—the farmers cut fresh grass and bring it to the cows daily. They take them out for exercise and are slowly returning the burned animals back to health.

Meanwhile, the farmers cobbled together a new home barn on a shoestring budget with the help of friends, family and a hired hand, who was also injured in the blaze.

This spring, seven of the Paquins' eight new calves were strong, healthy heifers that will join the milking stock in years to come.

"At first it was like, Oh, my God, what have I done?" Murn said. "I made a conscious decision to not have insurance."

Apparently, a lot of farmers made the same call. Murn said 114 dairy farmers came to offer support in the days following the fire. Nearly all of them told her that they, too, lacked adequate insurance.

Average insurance premiums for a farm with 115 milking cows cost \$3,000 to \$7,000 per year, according to Kevin Bourdoin, a farm safety specialist at Co-operative Insurance Companies in Middlebury. Co-operative is the leading farm insurer in Vermont and, though the company wouldn't disclose how many agricultural policies it carries, Bourdoin says they insure "approximately 75 percent of Vermont's existing dairies." Basic math suggests



Crutter Meadows's new barn sits atop the old barn's foundations.



Owner Paquin at the new barn.

the company covers about 650 of Vermont's 668 milk producers, and hundreds of non-dairy operations.

In the last year, Bourdoin said Co-op handled nine barn fires totaling more than \$100,000 each, and that average years bring an average barn fire claim. While Co-op is not Vermont's only farm insurer (other companies were similarly mum about their numbers), it seems safe to conclude that when the state's dominant farm insurer handles fewer than 10 of the state's annual 180-plus farm-related structure fires, many of those fires never see an insurance claim.

But not all on-farm structure fires are barn fires, and not all barn fires involve animals. According to the U.S. Department of Agriculture's national census, Vermont is currently home to 2,900 farms—more than 6,000 of them non-dairy. In recent years, Maple Wind Farm (vegetables and meat) lost a barn in Richmond, as did Pen's

Greens (vegetables) in Craftsbury. But particularly when livestock are involved, fallout from the fire can cause farms to fail long after the smoke clears.

Earlier this month, Organic Valley moved Crutter Meadows' milk onto a nonorganic truck, citing the Paquins' lack of pasture access as a breach of organic practice. The co-op will rescuse the farm on October 1, but if the family can't finish the milk room, pump room and a first stall milking area in their new barn, it could lose its primary source of income.

That's a tight deadline, and Murn Paquin is rethinking her business model. She's looking for other co-op options to pursue if they can't stay with Organic Valley. She's researching on-site processing that would enable Crutter Meadows to sell milk independently and they're chipping away at the new barn that will bring their cows home. "If we're making progress every week," Murn said, "then we're making progress." ☺

Contact: laurie@greenedout.com

More food after the classifieds section. PAGE 40

# SIDE *dishes*

CONTINUED FROM PAGE 28



chickens form the base of the paninis. Each dish, including casses, will come in a vegetarian and omnivore version. **SCOUTS HONOR** will sell ice cream in flavors including sweet-corn-blossom sandwiches between bean-based cookies. Beer from **LAWRENCE FINCH** **LAGERS** will flow to cool the fire.

—A.L.

## Crumbs

LEFTOVER FOOD NEWS

Sofia's Pizzeria has returned to 31 Paul Street in Burlington. Well, sort of. Owner **OMER KATZ** is changing his pie and calzones once again, but now it's as **SOFA'S ONLY** OF **NEIGHBORHOOD BAKERY** AT 457 St. Paul.

Fans will still be able to dig into **Alfano's Manhattan Stromboli**, filled with homemade meatballs, but he says his new location is most to **PARADES** **PIZZA** means he's de-emphasizing his doughy crusts. Instead, he and business partner **WILLIAM KATZ** are focusing on sandwiches, wraps and paninis. **MONROE COUNTY CLASSICS** means fill most of the sandwiches, but besides the meatballs, Sofia's also serves up made-to-order agnoloni and chicken Parmesan over pasta or on subs. Fans of European fare can pick up **Banana** smoked meat and European cheeses.

But the back case is a particular treasure trove for Eastern European food lovers. A small New York company is behind the midsize smetanki or sour cream cake. Two varieties of cake are on deck, including caramel, honey and almond.

To celebrate what begins as a soft

opening last week, Sofia's will serve five Michigan dogs to all guests on **Autisday, August 28**, from 11 a.m. to 5 p.m.

—A.L.

In the eyes of **SCOUTS HONOR**, the executive director of the **VERMONT BUSINESS ASSOCIATION**, becoming fat for three reasons: sloppy beer, undercapitalization and lack of business sense. For the past year, he and **OSCARO COWLES**, director for the business of craft beer programs at the University of Vermont, have been tackling the latter issue. Their collaboration has resulted in a new, online program at UVM that will equip 30 to 40 students with business chops suitable for the craft-beer industry.

"The three-month course caters to college grads with one to five years of sales and/or business experience, as well as individuals already working in the beer industry." The objective is for people to go through a 12-week deep dive into the craft-beer sector," says Dandling. After a mandatory crash course in craft-beer fundamentals, students must specialize in digital marketing, sales or operations.

The certificate program will begin in February. Dandling says he plans to offer the class three times a year and to expand enrollment to latest increases.

—S.R.

## CONNECT

Follow us on Twitter for the latest food group **AREA 51**, **9** **NEWS** and **Special-Pepper** **Fig** **9** **News** **9** **News**

## UNIVERSITY OF VERMONT PREGNANCY STUDY



Researchers at the Vermont Center on Behavior and Health are looking for women who are currently pregnant to participate in a study on the birth behaviors and infant birth outcomes.

### The study involves:

- 8 short appointments (approximately 30 minutes each)
- Flexible scheduling, including weekend and evening appointments
- Compensation: \$100
- 2 Free Ultrasounds

If interested, please visit our website to complete the recruitment questionnaire: <http://vmpg11.vt.edu>

FOR MORE INFORMATION, CALL 800-666-1586

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# calendar

AUGUST 19-26, 2015

## WED. 19

### agriculture

**OPEN BARN PARTY:** Cheese sampling, farm tours, storytelling and more available for two hours in the Fall represent a family-friendly event. Family Circle Farmsteads Horseshoe, 8:30-8:30 p.m. free info 223-2232

### arts

**PEACHKIN HISTORICAL ASSOCIATION ANNUAL MEETING:** Textile expert Lynne Seneff of Textile Institute will be discussing "New England's Early Days and the Modern World." 5 p.m. info 3 p.m. Peachkin Congregational Church 7 p.m. free info 223-2232

### arts

**GUILD EXHIBITION:** Windsor County of Arts and Crafts in one-day event showcasing of crafts, jewelry, pottery, quilts and more. 10 a.m. to 5 p.m. \$4-14 free for kids under 12 info 452-2555

### community

**HERNIM GROUP:** A support environment, including talking and listening to others, personal activities. Montpelier Senior Activity Center 10:15 a.m. to 11 a.m. free info 223-2232

**PEER SUPPORT CIRCLE:** Community support group for people with mental health issues. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

**PROJECT 248 ENGAGE:** A multimedia project to create a local public space. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

### events

**KNITTING & NEEDLEWORKING:** Crafters come for instruction. Burlington Memorial Library 6:30 p.m. to 8 p.m. free info 223-2232

### dance

**AFROLATIN PARTS:** Dance classes for all ages. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

**IRISH LERBO AFRICAN DANCE:** Students at all levels practice movements and rhythms with Irish and African dance. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

**IRISH IN HER PROCESSION:** Dancers are well-known in a group setting inspired by Irish music. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

**ECSTASY DANCE VERMONT:** Ecstasy movement with the Green Mountain Dance Festival inspired by modern dance and contemporary music. The Green Mountain Dance Festival 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

**AFRICAN DANCE:** Senegalese and Malian dance lessons in all-age steps. Burlington Memorial Audubon Center 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

### events

**DOG DAYS OF SUMMER:** Celebrate the season at the Green Mountain Dance Festival. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

**TECH HELP WITH CLIP:** Help develop skills on computers. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

**TURNER BAKING:** Communication project. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

**WAGON RIDE WEEKEND:** Celebrate the season at the Green Mountain Dance Festival. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

### fun & festivals

**CHALKBOARD PAIR:** A locally produced, multi-media project. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

**STONE TANG MUSIC FESTIVAL:** Live music from local and regional bands. 7 p.m. to 9 p.m. \$4-14 free for kids under 12 info 452-2555

## Funny Girl

Why so serious? Performer actress Kristina Wong proves that social criticism doesn't have to be heavy in stage shows such as *Going Green* the *Wing Way* and *Wing Flyer* over the *Green's Nest*, the comedian has covered everything from sustainable living to global poverty in musical

theater with a wit and wit commentary and satire with. Showing her multi-talented skills, Wong has written for *Wing Way* and *Wing Flyer*, and presented on American Public Media's "Marketplace." The comedian is in the spotlight with an excerpt from her solo show *The Wing Street Journal* as part of the New York Theatre Workshop.

### NEW YORK THEATRE WORKSHOP: THE WING STREET JOURNAL

Saturday, Aug. 22, 8 p.m. at New York Theatre Workshop, 475 Park Ave. S. Tickets: \$40-120. Info: 212-677-2300

## AUG 22: THEATRE



## AUG 22: MUSIC

## Founding Father

In 1938, a father walked into a pawnshop and purchased a type of accordion called a bandoneon for his 8-year-old son. That boy was Astor Piazzolla, who went on to pioneer the nuevo tango style of music. Four ambitious Vermont-based musicians (who happen to be two married couples) have joined forces to explore the Argentine composer's repertoire. Acousticists and Jeremiah McLean hold down the piano and accordion, respectively, while Daniel Givens and Sarah Collins provide guitar and soprano vocals. Pieces such as "Los Pajaros Perdidos" and the melange "Obliocon" constitute a program honoring the visionary whose contributions to the genre are celebrated around the globe.

### THE PIAZZOLLA PROJECT

Saturday, August 22, 7:30 p.m. at Green Mountain Center for the Arts. Tickets: \$40-120. Info: 802-255-2555

## List your upcoming event here for free!



### SUBMISSION DEADLINES

ALL SUBMISSIONS MUST BE RECEIVED BY FRIDAY AT NOON FOR CONSIDERATION. THE FOLLOWING WEEKENDS: FRIDAY, AUGUST 14, 2015. FRIDAY, AUGUST 21, 2015. FRIDAY, AUGUST 28, 2015. FRIDAY, SEPTEMBER 4, 2015. FRIDAY, SEPTEMBER 11, 2015. FRIDAY, SEPTEMBER 18, 2015. FRIDAY, SEPTEMBER 25, 2015. FRIDAY, OCTOBER 2, 2015. FRIDAY, OCTOBER 9, 2015. FRIDAY, OCTOBER 16, 2015. FRIDAY, OCTOBER 23, 2015. FRIDAY, OCTOBER 30, 2015. FRIDAY, NOVEMBER 6, 2015. FRIDAY, NOVEMBER 13, 2015. FRIDAY, NOVEMBER 20, 2015. FRIDAY, NOVEMBER 27, 2015. FRIDAY, DECEMBER 4, 2015. FRIDAY, DECEMBER 11, 2015. FRIDAY, DECEMBER 18, 2015. FRIDAY, DECEMBER 25, 2015. FRIDAY, JANUARY 1, 2016. FRIDAY, JANUARY 8, 2016. FRIDAY, JANUARY 15, 2016. FRIDAY, JANUARY 22, 2016. FRIDAY, JANUARY 29, 2016. FRIDAY, FEBRUARY 5, 2016. FRIDAY, FEBRUARY 12, 2016. FRIDAY, FEBRUARY 19, 2016. FRIDAY, FEBRUARY 26, 2016. FRIDAY, MARCH 5, 2016. FRIDAY, MARCH 12, 2016. FRIDAY, MARCH 19, 2016. FRIDAY, MARCH 26, 2016. FRIDAY, APRIL 2, 2016. FRIDAY, APRIL 9, 2016. 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## Tuned In

Katie Applegate's website describes their music as "community building through sound." True to their word, the band, fronted by sisters Leah Beng and Chloe Smith, exudes what they call the "New Music Movement," trading buses and bottles for touring by train and lodging with locals. It seems to be working: The troupesters have taken their folk- and world music-inspired show across the United States and all the way to Europe, the Caribbean and Central America and they've been featured on National Public Radio and recognized by the *Washington Post*. The southern-born siblings are at the center of a local festival at Willow Crossing Farm with selections from Wilder Circle.

### ISING APPALACHIA

Sunday, August 22, 10 a.m.-5 p.m., at Willow Crossing Farm, 1000 Willow Crossing Farm Rd., 703-988-5555, [www.isingappalachia.com](http://www.isingappalachia.com)



AUG. 23 | MUSIC

## AUG. 22 | FAIRS & FESTIVALS

As we see slightly warmer days and chiller mornings bent at summer's impending end, what better way to cling to the season than Ciderstock 2015? For one day, Woodstock Hard Cider plays host to a celebration of food, drink and live tunes. The outdoor bash offers a smorgasbord of local fare from ice licks to Ari Babato Kabob Shop and ONE Health Pizza and a wide variety of fermented apple-based beverages. Musical offerings including Cops the Elephant, New Politics (from Copenhagen), and local favorites Madala and Kat Wright & the Indomitable Soul Band keep this party going. Long live summer!

### CIDERSTOCK 2015

Saturday, August 22, 9-10 p.m., at the Woodstock Ciderery in Woodstock, 800 Pine St., 845-2555, [www.woodstockcider.com](http://www.woodstockcider.com)



# LIBATION STATION

# calendar

PHOTO BY KIP-14

**VERMONT FESTIVAL OF FILMS** Artists who've experienced the direct and indirect effects of nuclear contamination are creatively engaged with workshops, music, arts and crafts and activities for all ages. See [www.vtfestival.org](http://www.vtfestival.org) for details. **WATERLOO** 10th Street Village, Waterloo. Free. Info: 435-6814.

## films

**PIGGRY FEELS THE HOORN: THE BOOK THEATRE** It's piggy pig! A World War II German book is brought to life in a series of films with actors in the 1930s and 1940s. See [www.piggyfeels.com](http://www.piggyfeels.com) for details. **WATERLOO** 10th Street Village, Waterloo. Free. Info: 435-6814.

**WAG GINGER!** This 1942 comedy stars Abbott and Costello as two singing musicaly artists who become entangled in a love-in-music. **WATERLOO** 10th Street Village, Waterloo. Free. Info: 435-6814.

## food & drink

**MARIE VAUGHAN MARKET** Organic, natural and farmers' market. **WATERLOO** 10th Street Village, Waterloo. Free. Info: 435-6814.

**MAJORITY OF THE COUNTRY** The Metropolitan Food Co. has a large selection of organic and local products. **WATERLOO** 10th Street Village, Waterloo. Free. Info: 435-6814.

**COOL SUMMER DAYS** A series of films with actors in the 1930s and 1940s. **WATERLOO** 10th Street Village, Waterloo. Free. Info: 435-6814.

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**RECOVERY COMMUNITY PLOT** A growing plot for all ages. **WATERLOO** 10th Street Village, Waterloo. Free. Info: 435-6814.

## books

**ALL IN THE FAMILY: A FILM SERIES** A series of films with actors in the 1930s and 1940s. **WATERLOO** 10th Street Village, Waterloo. Free. Info: 435-6814.

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**THIRD THURSDAY FISH & LAKE**

Community meet, angling and conservation exchange ideas at an informal event. Greenway Building 3, 327-7309 pm. Free. Info: 360-201-0201

**dinner****DRINKERS & CONVERSATION: DANCE**

Specialty Dances/Dances and Live, featured and strip dancing lessons in dance styles from around the globe. Strip with showgirls and showgirls. Every Wednesday, Water Center, 32, Michael's Dancers, Deception 2 Top m, \$8. Info, 360-201-0201

**fest**

**FIELD & FIELD MARKET:** Locally grown produce, home-made meats and drinks from the Silver Lake Chamber Music Festival are on the menu at a pass-out party. Greenway Building 3, 327-7309 pm. Info: 360-201-0201

**GIRLS NIGHT:** Out-partying by cocktails and appetizers, listening to live music or an indoor and outdoor movie at 9pm. The Stone Community Center, 327-7309 pm. Info: 360-201-0201

**HOUSE/HOUSEHOLD SCALE HOBBIES:**

Hobbyists meet at the supplies and swap the second and third Saturdays of the month. Greenway Building 3, 327-7309 pm. Info: 360-201-0201

**BORN HORSE:** Vets meet stuff and hear about the latest in horse care and adult with disabilities. 1000 Veterans St. in Seattle, VSA Member, Local Junction 4-7 pm. Info: 360-201-0201

**BARBERSHOP DANCE/WORK:**

**BARBERSHOP DANCE/WORK:** A special night along the shores of Lake Champlain. The Stone Community Center, 327-7309 pm. Info: 360-201-0201

**COMMUNITY:**

Barbershop Dancers, 327-7309 pm. Info: 360-201-0201

**TEA & FORMAL DANCING:**

Tea and formal dancing. 327-7309 pm. Info: 360-201-0201

**fair & festivals****STARKS COUNTY FAIR:**

Starks County Fair, 327-7309 pm. Info: 360-201-0201

**WINTER FESTIVAL OF THE ARTS:**

Winter Festival of the Arts, 327-7309 pm. Info: 360-201-0201

**film****RAINBOW DANCING: FREEDOM & UNITY THE WINTER MOVIE:**

Rainbow Dancing: Freedom & Unity The Winter Movie, 327-7309 pm. Info: 360-201-0201

**THE GARDEN OF THE FUTURE: MARY**

The Garden of the Future: Mary, 327-7309 pm. Info: 360-201-0201

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**concert****CENTRAL WINTER CHAMBER MUSIC FESTIVAL:**

Central Winter Chamber Music Festival, 327-7309 pm. Info: 360-201-0201

**CRAFTSMAN CHAMBER PLAYERS:**

Craftsman Chamber Players, 327-7309 pm. Info: 360-201-0201

**DANCE:**

Dance, 327-7309 pm. Info: 360-201-0201

**ELKS HALL DANCE:**

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7/24/03 4P-6P

## summer

**ALL POWERS** A fun presentation of the Salisbury Festival Society's classic Shakespearean comedy *Twelfth Night* with more than 100 actors. Salisbury Festival Society/Thames Valley Arts. 7-10 p.m. Free. Info: 352-2585

## theater

**"CHES THE MUSICAL"** The Stone Harbor School presents a musical on the rock music of the 1960s. The show features songs by the Beatles, the Rolling Stones, and the Grateful Dead. Ches the Musical. 7-10 p.m. \$10. Info: 352-2585

**CEMENTH FRIENDLY INTERNATIONAL PAPER FIRE ARTS** Through a series of workshops, local artists will create a large-scale artwork. Cement Friendly International Paper Fire Arts. 7-10 p.m. \$10. Info: 352-2585

**CONCRETE THEATRE FESTIVAL: UNCLE HENRI** A contemporary musical by the author of *Uncle Henry*. Concrete Theatre Festival: Uncle Henry. 7-10 p.m. \$10. Info: 352-2585

**THE HETEROPELOPE OPERA AND DANCE** The Heteropelope Opera and Dance. 7-10 p.m. \$10. Info: 352-2585

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## dance

**STANLEY DANCE VERNAM** Sat 8-10 p.m. Stanley Dance Vernam. 8-10 p.m. \$10. Info: 352-2585

## arts

**THE ART HOUSE SUMMER CELEBRATION** The Art House Summer Celebration. 7-10 p.m. \$10. Info: 352-2585

**ALLIED ARTS AND CRAFTS** Allied Arts and Crafts. 7-10 p.m. \$10. Info: 352-2585

**CEMENTH FRIENDLY INTERNATIONAL PAPER FIRE ARTS** Cement Friendly International Paper Fire Arts. 7-10 p.m. \$10. Info: 352-2585

**CONCRETE THEATRE FESTIVAL: UNCLE HENRI** Concrete Theatre Festival: Uncle Henry. 7-10 p.m. \$10. Info: 352-2585

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**TOMATO TOMATO** Tomato Tomato. 7-10 p.m. \$10. Info: 352-2585

**TRUCK STOP** Truck Stop. 7-10 p.m. \$10. Info: 352-2585

**CEMENTH FRIENDLY INTERNATIONAL PAPER FIRE ARTS** Cement Friendly International Paper Fire Arts. 7-10 p.m. \$10. Info: 352-2585

**CONCRETE THEATRE FESTIVAL: UNCLE HENRI** Concrete Theatre Festival: Uncle Henry. 7-10 p.m. \$10. Info: 352-2585

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**FRANCIS BLANCHARD** Francis Blanchard. 7-10 p.m. \$10. Info: 352-2585

**INFERNO PRAGUE** Inferno Prague. 7-10 p.m. \$10. Info: 352-2585

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## SAT.22

## art

**ART IN CARVING STUDIO** Artists welcome—open to all to prepare woodblocks for sale at a future environmental printmaking workshop. Tools and materials provided. **Waters Day Art Center** Studio • 4 p.m. Sat. **302-935-9358** info: 353-4358

## business

**BOOK SALE** Celebrates almost hundreds of titles (over 1,000) and book musicals that are available for the library. **Academy of Music & Theater**, 80 State St. • 4 p.m. Free info: 472-9544

## community life

**WOMEN'S CIRCLE** Those who identify as women gather for a discussion and activities. **the Wellness** at Cap. Building • 5:30 p.m. Free info: 855-682-5038 ext. 302

## creativity

**CHART GARDENING** Shoppers discover shared planting and design concepts. **Outpost Unions** have art, home, job, work and education at a Vermont Festival of the Arts event. **DAG line** • 100 Main St., Troyden, VT • 4 p.m. Free info: 456-2535

## dance

**A COMMEMORATION OF THE RETURN OF THE CIVIL WAR SOLDIER** A song festival presents songs, a history education, and a welcome-home dance performance to the 33rd. **Adams** (online) shared from battle in the summer of 1863. **Periodicals** is scheduled at 10 a.m. **Center for the Arts**, 100 Main St., Adams • 10 a.m. Free info: 855-682-5038 ext. 302

**FAIR TO BALLET** Activities promote appreciation for dance in Vermont. **Local** at 10 a.m. to 12 p.m. at the **Harvard Fair** • 100 Main St., Harvard • 10 a.m. to 12 p.m. Free info: 855-682-5038 ext. 302

**GREEN MOUNTAIN DRIVING SOCIETY CONCERT & DANCE** Concert given in well-kept show at a rug to serve the **Green Mountain Music School** • 100 Main St., Green Mountain • 7:30 p.m. to 10 p.m. Free info: 855-682-5038 ext. 302

**INTERNATIONAL DANCE** Performers from all over the world will be performing at the **Green Mountain** • 100 Main St., Green Mountain • 7:30 p.m. to 10 p.m. Free info: 855-682-5038 ext. 302

**WINTER GARDEN** Gardeners meet to share ideas and experiences. **the Garden** • 100 Main St., Green Mountain • 7:30 p.m. to 10 p.m. Free info: 855-682-5038 ext. 302

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## education

**SHUNTON FOSTER PRESCHOOL OPEN HOUSE** Prospective students and parents meet teachers and staff. **the Garden** • 100 Main St., Green Mountain • 7:30 p.m. to 10 p.m. Free info: 855-682-5038 ext. 302

## film

**THE HUMAN EXPERIENCE** • **HUMAN EXPERIENCE** • 100 Main St., Green Mountain • 7:30 p.m. to 10 p.m. Free info: 855-682-5038 ext. 302

**MILITARY & CIVILIAN TOGETHER** • 100 Main St., Green Mountain • 7:30 p.m. to 10 p.m. Free info: 855-682-5038 ext. 302

**WINTER GARDEN** • 100 Main St., Green Mountain • 7:30 p.m. to 10 p.m. Free info: 855-682-5038 ext. 302

**INDEPENDENT COMMUNITY MEETING PLACE** • 100 Main St., Green Mountain • 7:30 p.m. to 10 p.m. Free info: 855-682-5038 ext. 302

**WINTER GARDEN** • 100 Main St., Green Mountain • 7:30 p.m. to 10 p.m. Free info: 855-682-5038 ext. 302

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## Celebrating our 1st bday!



We are part of the CVMC team and we're here when you need us.

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**OKLAHOMA FARMERS MARKET** Growers, artisans and entrepreneurs put their worldly of outdoor favorites under one roof. Parking lot, Anthony's Drive SE, J. Anthony Blvd. 1 p.m. thru 5 p.m. (581) 3040

**CAPITAL CITY FARMERS MARKET** Meets and shares just from fresh produce, baked goods and locally made wine and more. 801 1st Street, Minneapolis. 9 a.m.-1 p.m. Free. Info: 223-2958

**CHOCOLATE TRAILING:** With the help of a scoring guide, chocolate-tasting aficionados discover the flavor profiles of four different confections. Later, Champion Chocolate Factory Sweets & Cofé Burlington T.I.M.S., 4 p.m. Daily, info: 854-9602.

**DOWNTOWN JAZZ-INSPIRED AFTERNOON TEA & ETHIOPIAN DANCE.** Part of jazz's rich, less-underestimated, underappreciated and less-discussed legacy, notes of blues/dance/melodic/minor/melodic/Gospel's House of Blues/Park Ave. (200) pre-1950s info. 800-800-8000

**“DOWNTON ABBEY”-INSPIRED BANNER & ETHERETTE TALK.** See F40 (2)

**ROCHESTER FARMERS MARKET:** See **WED 10 MOUNT TOM FARMERS MARKET.** Curveyers of garden fresh crops, prepared foods and crafts set up shop for the morning. Meeting Sat., Mount Tom Woodstock, 9:30 a.m. to 12:30 p.m. Free info: 403-337-3030.

**NORTHWEST FARMERS MARKET:** Larrea's stock up in produce, garden plants, canned goods and handmade crafts. Taylor Park, 32. Auburn. 9 a.m. 3 p.m. Tues. July 31/31/3002

**NORTHWEST FARMERS MARKET:** Farmers and artisans offer the wild, maple syrup and produce, olive oil, honey, and handmade items. They sell locally raised, free-range, organic, and antibiotic-free meats. [www.nwfarmersmarket.com](http://www.nwfarmersmarket.com)

**BUTLAND COUNTY FARMERS MARKET:** See  
DECEMBER 5 page 2, page 3

**SHILL BLANKET & RUGS—(800) 833-2277** Hand-knotted and genuine animal chaises and high-quality new-style green random tables. Shellbuck Town Center 9 a.m. to 6 p.m. Free. 301-483-4370

**SUGARBUSH FOOD & WINE EMPLOYEES.** Descriptions complete to include three food pairings. These add more lofty ambitions sale is located side to the top of East Post-Ten at the table upper underneath the store. Date Feb. 6, 2010. Sugarbush Food & Wine, 1-8 20 e.w. 560 540 931, 567 8033.

**GRANTON FARMERS MARKET:** Shoppers get their share of farm-fresh produce, meat and breads. Village Center Park, Swanton, Fri. 9 a.m. - 2 p.m. July 14, 2000.

**WINE & WOMEN ... A SUMMER MYSTERY DRINKING EXPERIENCE** Support the South Coast the Coast of a Fictional Winery over a suspicious death. Amazing Game Wines & Winery Chery N.Y. 6 p.m. \$30 includes dinner and the show. [www.wineandwomen.com](http://www.wineandwomen.com), 800.225.4444

**WANTUFIELD FARMERS MARKET:** A bustling farmer's market seasonal produce, prepared meats, artisan crafts and live entertainment. Hosts live's Creek Wooded Road. 1 pm Fri-Sat. 1000 400-2734

**WINE TASTING:** Samples of Bourgeois Cuvée glasse pulsates at a casual sipping temperature, pale with citrus and bread. Trappist/Tudy shows a bit of fat, somewhat like, otherwise.

**NORTHERN HERMONT SCRABBLE: EXAM**

Locations are listed in the text. For more information, contact the publisher. Phone: 1-800-354-9908. Fax: 1-800-354-9908.

Author's address: 1000 University Avenue, University of Toronto, Toronto, Ontario, Canada M5S 1A5.

**MEDICINE BUDOKWA PLUM.** A healthy posture helps students address chronic postural and interpretation of levels. Maanpa Center Barret, 21 p.m. Dancers: Info 803-4708

**OUTDOOR BACKBUSH BOGT CAMP** See WFO 16.  
B-0-3-46

**KLIPPEL** See WFO 16. 6 10:50 AM.

**CENTRAL VERMONT CHAMBER MUSIC FESTIVAL: A SPECIAL CONCERT FOR KIDS:** Tailored musical events introduce young audiences to a variety of instruments and musical styles.

MAJOR, JOHN, LITERARY EDITOR, 1994-1995

**CLAIMED SUBCATCHER** Adding to the appeal of 7 and up-chest, natural and nautical designs to create colorful children hangings. Great Glass windows, like *Thelma's Marine Mollusks*,

**RAPIDS IN RESURGENCE** See THU 30

For more information, contact the National Library of Medicine at 800-352-6221 or [www.nlm.nih.gov](http://www.nlm.nih.gov).

**STONE LAND TRUST SUMMER NATURALIST**

**PROBATION** Jan. or March: focus on head outdoors for professionals and themed activities. Meet at the Hill Performance Hall from Cuban Street, 10:30 a.m. - 4:15 p.m. Free info: 253-3523

**UNIVERSITY OF CALIFORNIA MICROFILMS**  
**RESEARCH CENTER OF THE VERY SMALL**  
 atoms and microscopes magnify everything for  
 the viewer of a Tablet to investigate the mind  
 water. Maritime Museum of Science, Research  
 10:30 a.m. 5 a.m. Regular admission \$10.00. 10:30 a.m.

**TREE OF LIFE: PENDANT MAKING WORKSHOP.**  
Dreadlocks and aged 15 and up are welcome and can  
beat to design one of our Amazingly Fabulous

Community Library 10-11 38 a.m. Free postage  
see info #445 2429

**BLAIR AND FRANKS & MURRAY HAVE SCOTTED PEOPLE'S HOODS CHIEF:** The law and order magazine's Blackboarder in the white hood is discussing conditions of colored air pollution.

**FEDERAL WORKBENT CHAMBER MUSIC FESTIVAL**  
with a concert in the theaters. *Continued*

celebrates the musical sounds of Missouri and  
brings Chamber Music to the Heart of the State.  
\$25-\$45. Free for students. Info: 324-6484  
[www.ksia.edu/ChamberMusic/2004/CMF040405](http://www.ksia.edu/ChamberMusic/2004/CMF040405)

Enjoins top-flight genes in genetic shuffling between rock-bass cryptic hybrid zone and fork. Snowbird Lodge, Hatteras Island, 3-10 p.m. Free. Info: 422-8289.

**LADISLAV CHAND GU & PHILLIPE PELUZHOMME.** The award-winning black-and-white boys and strings song with the libretto from Cervantes' story "The Moor's Song." *Six Feet Under*, Los Angeles (1996).

Mothee grounds open for picnicking: 8:30 a.m. to 4:30 p.m. \$10-20. Open during fees for kids with paying adults. Info: 236-3040



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## PARENTS: Frustrated trying to manage your child's media devices?



Parents of children 5-12 years old are invited to participate in a research study on Parenting with Technology. Learn to more effectively use parental controls and manage your child's use of smartphones, tablets, video games and other technological devices.

Parents receive \$45-\$75 for completing the workshop and questionnaires.

Interested? Please contact the Parenting Lab  
at the University of Vermont-802-456-3024  
or [www.uvm.edu/parentinglab](http://www.uvm.edu/parentinglab).  
Or visit our website at [www.parentinglab.org](http://www.parentinglab.org)



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in Iceland.  
Pleased to meet you.



## calendar

SEPTEMBER

### Health & Fitness

**REACHING COMMUNITY YOGA:** High of all the ways to practice yoga with a variety of stretching stretches. Personal instruction. Events benefit the Shelburne Food Bank. Shelburne, Sat. 9 a.m. to 12:30 p.m. suggested donation. Info: 882-0002

**DEVONIA ESSENTIALS: BLS PARENT:** Justin Strasser and Chris Miller explore the versatile properties of Intensive skin. Marquette (Vt.) and Guilford, N.H. Monday, 7 p.m. to 9 p.m. Info: 363-1411

**HEALING ARTS FROM THE HIMALAYAS:** Students learn the restorative power of massage and pranayama. Pine City, Sat. 10 a.m. to 12 p.m. Info: 253-2222. Suggested donation: \$10. \$24 for non-students. Info: 524-4660

**IN A NEW LAND:** Drawing from mental arts, dance arts and healing arts, sensory-based movements, participatory art in their fall. Burlington, Sat. 10 a.m. to 12 p.m. Info: 253-2222

**SUNDAY SAMBAS COMMUNITY KONTAKA YOGA:** Students will learn how to breathe through various poses. Shelburne, Sat. 10 a.m. to 12:30 p.m. suggested donation. Info: 253-2222

**SUP YOGA CLASS:** Sun 10 a.m. to 12:30 p.m. 12:30 p.m. to 3 p.m. Info: 253-2222

**SUP YOGA CLASS:** Sun 10 a.m. to 12:30 p.m.

### Arts

**THE LULLABY & FREE KIDS CRAFTING EVENT SERIES:** Young children will be invited to create a lullaby for their parents. Mad River, Sat. 10 a.m. to 12 p.m. Info: 496-6055

**DISCOVERY LABS:** Inquisitive minds have fun with funnels, air resistance, and sound. Technology engineering research. Vermont Institute of Natural Science. Guilford, Sat. 4 p.m. to 6 p.m. Info: 253-2222. Suggested donation: \$10. \$24 for non-students. Info: 524-4660

**EMILY HARRISON: PINKIE-IT—MAKE IT:** Pinkie-It is a new art form with a focus on the use of everyday objects to create a new art form. Shelburne, Sat. 10 a.m. to 12 p.m. Info: 253-2222

**HANES ON-SITE CLOTHING PROJECTS & GLASSES SHOWER:** Info: 524-4660

**SUNDAY FARM FLEA MARKET:** From fashion and home decor to food, all the goods you need for your fall. Shelburne, Sat. 10 a.m. to 12 p.m. Info: 253-2222

**LIBERTY FINEARTS GROUP:** A fast-growing, growing group of artists. Shelburne, Sat. 10 a.m. to 12 p.m. Info: 253-2222

**QUEEN PINKIE & STORYTELLING:** Bring a story to life. Shelburne, Sat. 10 a.m. to 12 p.m. Info: 253-2222

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### Events

**THE PINKIE:** Info: 253-2222

**PINKIE ELECTRONIC:** A fast-growing, growing group of artists. Shelburne, Sat. 10 a.m. to 12 p.m. Info: 253-2222

**REACHING COMMUNITY YOGA:** High of all the ways to practice yoga with a variety of stretching stretches. Personal instruction. Events benefit the Shelburne Food Bank. Shelburne, Sat. 9 a.m. to 12:30 p.m. suggested donation. Info: 882-0002

### LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL

**OPENING CONCERT:** A program of works by Beethoven, Liszt and Chopin. Admission is free. Tickets are available. Info: 253-2222

**RISING APPALACHIA:** The music of the mountains. A program of works by Appalachian artists. Info: 253-2222

**VALLEY AMATEUR:** Info: 253-2222

### Outdoors

**CHERRY VALLEY ADVENTURE RIDING SERIES:** Adventure riding series. Info: 253-2222

**LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL:** A program of works by Beethoven, Liszt and Chopin. Admission is free. Tickets are available. Info: 253-2222

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## theater

**ADVENTURES IN TIME & SPACE** Rob Morris memorializes his mother's name and her passion for science-fiction with a well-paced, intimate production. Tickets: \$20.00. **130 p.m.** \$12.00. Info: 430-6168

**BORISOTHEATRE FESTIVAL: 'I AM HAMLET'** See Thu 21 p. 3 p.m.

**THE OVER THE HILLERS CIRCUS AND PAGEANT** The circus and pageant of the 1920s modern world come to life in a 90-minute production. See **Friday and Puppet Theater: Glover Museum**. **10 p.m.** **10 p.m.** Info: 329-3823

**THE ROAD TO WYOMING** See **WED 18** 3 p.m.

**SAVING UP FOR SATURDAY MORNING: THE HONKY TONK MUSICAL** See **FRI 18** 2 p.m.

**SWIM: THE SINKING THING MUSICAL SOAP OPERA** See **FRI 18** 2 p.m.

**THEATRE ONLY: A MEMORABLE EVENING OF FIRSTS AND FINAL TAKES** See **FRI 18** 2 p.m.

**WHITE CHRISTMAS: THE MUSICAL: ADULT AUDIENCE** American musicals are at their best in a full production of Irving Berlin's holiday play. **Worcester: Worcester State Theatre**. **7 p.m.** Info: 858-1444

## records

**ALICE WALKER: LAMAR'S SUMMER READING SERIES** Alice Walker's *Life and Constance* **Reading Series** at the **Worcester State Theatre**. **7 p.m.** Info: 858-1444

## MON.24

## art

**ART EXHIBITION** See **WED 18**

## community

**LEARN ABOUT YOUR CO-OP COUNCIL** A present book provides information on saving on food and more. **Worcester State Theatre**. **7 p.m.** Info: 858-1444

## dinner

**MALCOLM X** Malcolm X's life story is the focus of a new play. **Worcester State Theatre**. **7 p.m.** Info: 858-1444

**SAGA HIGHLIGHTS** Comics from the techniques and patterns of the comic message and the comic. **Worcester State Theatre**. **7 p.m.** Info: 858-1444

## education

**FIRST-TIME KIDDERGARTEN** Kids and parents get up for the school year in a heart and great. **Worcester State Theatre**. **7 p.m.** Info: 858-1444

## environment

**SUSTAINABLE HIGHLIGHTS** A series of activities to help you learn more about the environment. **Worcester State Theatre**. **7 p.m.** Info: 858-1444

## etc.

**DEEPER UP WITH CLIP** See **WED 18**

## fairs &amp; festivals

**WINTER FESTIVAL OF THE ARTS** See **WED 18**

## film

**MILK FILM SERIES** **Worcester State Theatre**. **7 p.m.** Info: 858-1444

## games

**TRICK OR TREAT** **Worcester State Theatre**. **7 p.m.** Info: 858-1444

## health &amp; fitness

**BEST LIVES** **Worcester State Theatre**. **7 p.m.** Info: 858-1444

**OUTDOOR SWIMMING** **Worcester State Theatre**. **7 p.m.** Info: 858-1444

**PLAYED WITH MARY REEVE** See **WED 18**

**REVEALING COMMUNITY NIGHT** See **WED 18**

## kids

**CRUISE & CHANGING: PLAY A STAR** **Worcester State Theatre**. **7 p.m.** Info: 858-1444

**HAND-ON BLACKSOUTH PRODUCTIONS & CLASSES** **Worcester State Theatre**. **7 p.m.** Info: 858-1444

**THEATRE CONNECTIONS: ARTS AND CULTURE** **Worcester State Theatre**. **7 p.m.** Info: 858-1444

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## TUE.25

## art

**ART EXHIBITION** See **WED 18**

## community

**FEAST TOGETHER OR FEAST TO GO** See **WED 18**

**HAND-ON BLACKSOUTH PRODUCTIONS & CLASSES** **Worcester State Theatre**. **7 p.m.** Info: 858-1444

**THEATRE CONNECTIONS: ARTS AND CULTURE** **Worcester State Theatre**. **7 p.m.** Info: 858-1444

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## community

PEER SUPPORT CIRCLE: See WED 19

## creative

KNITTERS &amp; NEEDLEWORKERS: See WED 19

## dance

AFROKATZ PARTY: See WED 19

DOP IN HIP HOP DANCE: See WED 19

DANCE DANCE: See WED 19

## events

AMERICANIZED CROSS-BLOOD CLINIC: Herby celebrates the gift of life. Monaster-Senior Activity Center, 4 p.m. Free, proceeds for a Time-out. Info: 303.323.3338

TECH MEET WITH CLIP: See WED 19

NORWICH BURLINGTON: See WED 19

SUNSHINE RIDE WEEKENDS: See WED 19

WIND TOUR: See SAT 22, 30 &amp; 31

## fairs &amp; festivals

CALIFORNIA COUNTY FAIR: Vermont's oldest fair exhibited the state's rural crafts with environmental, a children's courtyard, agricultural show, a demonstration dairy and much more. California County Fair Grounds, Lyndonville. 11 a.m. to 5 p.m. Info: 508.252.3522

VERMONT FESTIVAL OF THE ARTS: See WED 19

## film

KID PROBABLY: At 14, a child can't buy alcohol and law (despite his or her) is not a good idea. In 1994, a 14-year-old boy. Calverton Arts Center, 25 Johnsbury Turnpike. Free. Info: 348.2822

## food &amp; drink

BAKED EMPLOYED MARKET: See WED 19

COFFEE TASTING: See WED 19

MODULARITY FARMERS MARKET: See WED 19

NEWPORT FARMERS MARKET: See WED 19

BUTLAND COUNTY FARMERS MARKET: See WED 19

## garden

GARDENING &amp; DRAGON NIGHT: Club 50th Anniversary. A group, property open. Info on events, projects, a free challenge, and other events. Burlington Metropolitan Library. Burlington. 3:30-7:45 p.m. Free. Info: 264.2470

## health &amp; fitness

NIGHT HIKING: See WED 19

HIDALGOVILLE CLAY: EXPLORE THE ARTS. See WED 19

OUTDOOR GARDENING CAMP: See WED 19

PUTZ OFF THE PARK: See WED 19

B. P.P.O.: See WED 19

RECOVERY COMMUNITY YOGA: See WED 19

SOLARINE DANCE: See WED 19

## kids

BIBBONVILLE: See WED 19

MUSIC &amp; MOVEMENT STORY TIME: See THU 20

READ TO HARK THE THERAPY BOOKS: See WED 19

## sports

BENDER PROSE BOOK CLUB: Play &amp; learn in a new way. Story discussion, writing, and more. Polar Center of Vermont, Burlington. 6:30-8:30 p.m. Free. Info: 366.3782

STRAW &amp; GLASS POTLUCK: Tongue-twister, gender-misreading, and unique tales and their whimsical, good and evil in a safe and comfortable setting. The Adventure Studio in the Arts and Science 4 p.m. Free. Info: 362.3952

## sports

BURLINGTON CITY ARTS LUNCHEON CONCERT SERIES: Call into Callaway Trust deliver an a cappella just musical from an old-time stage. BZA-Carlson-Burlington House. 1 p.m. Free. Info: 362.7655

COMMUNITY EVENING AT THE FAIR: Rock and roll staples. Family entertainment with singing. Free. The local school. The local school. The local school. 5:30 p.m. - 8:30 p.m. Free. Info: 362.4890

KIDSBORN! ARTS: Ten million uses. Kids can use their art skills in a whole range of ways including: art, dance, singing and more. The local school. The local school. The local school. 5:30 p.m. - 8:30 p.m. Free. Info: 362.4890

LANCE CHAMPLAIN-CHAMBER MUSIC FESTIVAL: FESTIVAL, REHEARSAL. A chamber quartet plays with students with experience. The local school. The local school. The local school. 5:30 p.m. - 8:30 p.m. Free. Info: 362.4890

SHIMMERS &amp; PLAYERS OF INSTRUMENTS: See WED 19

WEDNESDAY NIGHT LIVE: Award-winning comedy. The local school. The local school. The local school. 5:30 p.m. - 8:30 p.m. Free. Info: 362.4890

## outdoors

THE 2008 THE BADA &amp; THE REALITY: REALITY. See WED 19

WATER WARRIORS: See WED 19

WEATHER: See WED 19

## arts

BKS FOR BOOKS: A local art. The local school. The local school. The local school. 5:30 p.m. - 8:30 p.m. Free. Info: 362.4890

CAMPFIRE LEADERSHIP: Local Lyndon High School. The local school. The local school. The local school. 5:30 p.m. - 8:30 p.m. Free. Info: 362.4890

## events

SUMMER TRAIL SERIES: See WED 19

WOMEN SPOOKY BASKETBALL: See WED 19

## arts

ARTS: A local art. The local school. The local school. The local school. 5:30 p.m. - 8:30 p.m. Free. Info: 362.4890

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- Abigail Feehey
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- Mirror Mirror
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- Hosts The House of Lemmy
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# Less Is More

Beach House's Victoria Legrand on fan interaction, the new record and what it all means

BY DAN ROLLES



**D**epression Cherry, the fifth and latest record from indie-rock duo Beach House, is as suitable for its swirling synth atmospheres and haunting vocals as for what it looks like drawn. On their 2013 record, *Bliss*, the two leaned heavily on baroque percussion to augment and fortify their typically dreamy sonic aesthetic. The album's masculinity was a counterweight to Victoria Legrand's very melodies and Alex Scally's shimmering instrumental textures.

Proud of percussive scarcity, *Depression Cherry* is a more impressionistic work that invites listeners to lose themselves in its fragile layers of intral-

sound. The album is meant to be experienced. It's like the musical equivalent of floating in a hot air balloon bay under a canopy of starlight.

Seven Days recently spoke with Legrand by phone from her home in Baltimore. We asked about the new record, balancing art and commerce, and two new interactive features the band recently unveiled on its website. The first is a Setlist Creator that allows fans in each city on the band's upcoming tour to request the songs they'd like to hear. The second is the Single Finder, which chooses tracks from the new record based on individual preferences from earlier Beach House albums.

Beach House play the Higher Ground Ballroom in South Burlington on Thursday, August 20.

**SEVEN DAYS:** It thought the personalized Single Finder and the Setlist Creator were clever ways to interact with your fans. Where did those ideas come from?

**VICTORIA LEGRAND:** Alex had the set list generator idea a while ago and we thought it would be a cool way to interact and get to know fans in each city. We're just starting to get the results, and it's been interesting.

As for the singles, it's just a way to subvert the idea of set singles. People get to find their own singles. It doesn't have to be this staunch, predictable thing. That's not how we perceive singles. It's just another song, another gateway. So this allows fans to find their own gateway.

**SD:** Has anything surprised you from the Setlist Creator results?

**VL:** Right now it's probably only based on the 20 people who have done it. But there are subtle differences in each city, which is fascinating. And who knows what it helps that we have five records' worth of songs to choose from. You couldn't do it if you only had one album. But we'll see what song becomes the most popular over time. [Laughs]

**SD:** I don't imagine you're too worried about having that one hit song—the curve single that you have to play every night?

**VL:** We're lucky. The closest song to that we have is probably "Tebra." Neil Young said that the worst thing that can happen to you is a hit. But we've avoided that. We don't have a traditional hit. Every once in a while there's a song you kind of get tired of playing. But the fact that someone else wants to hear it is more important. You have to remember that, while you do it day in and day out, for someone it's the one night in three years that they'll see you, and that it's very special for someone else.

**SD:** You seem to have struck a balance between navigating commercial success and maintaining your own idea of artistic integrity. Do you have a specific philosophy that guides you in that?

**VL:** We don't necessarily have a philosophy that we do have certain

and a natural sense of ourselves in where we're comfortable and where we're not. We're doing commercials and had our music on TV shows. But all the decisions were based on whether we felt it was right and if the damage level would be something we could handle, or if it would be irreparable. And that's different for every artist. If we had a mantra, it would probably be that we're always trying to feel like outsiders no matter where we're doing. And that will change over time, but being in tune is key in trying to maintain integrity or whatever crush you feel.

**SD:** It seems like that's a fixed thing that could change or grow as you do.

**VL:** Growth is something I find to be an interesting subject for any artist. Some people would say their idea of growth is playing in arenas all over the world and being the successor to Bob, or whatever. But another brand's idea of success might be that they just get to keep making records and interacting with their fans and pey[ing] out. There are so many different places to be. And it comes down to one choice at a time. And that's what we've done.

**SD:** Big dumb rock journalist question: What does "Depression Cherry" mean?

**VL:** What does it mean to you?

**SD:** I was afraid you might say that.

**VL:** [Laughs] I could describe what it means to me, but even for me it keeps changing. I think the title is unique. It's somewhat playful and somewhat confrontational. Those two words just come to me side by side. And I think when that happens, when those little lightning bolts strike, you can't ask "why?" You accept it and see what happens in time. And those words just would be the title of the album.

As far as what it means, I think that's our gift to people who listen. I've heard many different interpretations of it. I think you should give yourself the freedom to decide what it means to you and not have me ruin it for you.

**SD:** [Laughs] Sure. Well, to me, it evokes a sense of sweet and melancholy feeling specific, but kind of a nebulous emotion.

**VL:** Yeah. There really isn't a wrong answer. I mean if you said something

LESS IS MORE 39 PAGES



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VPR

I THINK YOU SHOULD  
GIVE YOURSELF THE  
FREEDOM TO DECIDE  
WHAT IT MEANS TO  
YOU AND NOT HAVE  
ME RUIN IT FOR YOU.

VICTORIA LEGRAND

**Less Is More** *by Dave Karger*

and I said, "Well, no, it's not that," then I'm affecting how you experience or enjoy it. This interesting thing to me as a... uh, word person—

**SD:** Is that a technical term?

VL: [Laughs] I'm drawn to words and how they come together. And I think words can be powerful. They can be powerful in meaning, or visually if you're a graphic designer. They can be powerful sonically. They can be powerful in the abstract. But also, it's not like we name the record something completely absurd. It might seem absurd, but it's not. It's not a random title. It has a deep connection to the record, otherwise it wouldn't be the title.

**SD:** I don't know if this album is stripped down, exactly, but the vocal melodies seem more prominent than on your most recent records. Am I imagining that?

VL: I think that it's stripped down. There are still many layers of guitar and organ and keyboard. But the feeling you're describing is probably due to the natural evolution of our music. Every album changes in terms of song structure and

arrangement. With *Bloom*, we reached a point where we had incorporated live drums in the writing process. So there was an energy to *Bloom* that we hadn't done before. Even on *Ten Dollars* [2010], drums were more punctuation. And on *Devotion* [2008], live drums weren't all over every song. That really happened on *Bloom*, where they had a real force. But after touring *Bloom*, we realized how much of a presence the drums were and we decided to try to not have so much of that presence in our lives and in our writing.

So it's not that those songs are more simple. It's a deceptive simplicity. But we don't have as many crashing cymbals and drums. And when you don't have that presence, the songs open up. The arrangements become more spatial and you notice subtle changes more vividly. And that happens mostly too. So the most intentional thing we did was removing the amount of live drums. So a little less is a little more. ☺

**INFO**

Beck's band play the highest rated rock venue in South Burlington this Thursday. Aug. 20 at 8 p.m. with [www.moscow360.com](http://www.moscow360.com) 327.050. AA. [highergroundsmusic.com](http://highergroundsmusic.com)



## WED. 19

## burlington

**ANTHONY** The World Is a Beautiful Place 8 p.m. Fri.  
Lounge After 10 p.m. Phases  
Beats the Tenth Turnover  
Tale One Cat (Fri-Sat) 9:30 p.m.  
\$10/15 AA.

**PREKAMBAH (LIVE) & BRICKS**  
Glacially Bearly (on Saturday) 8  
p.m. Free

**THE DAILY PLANET** Music Moves  
8:30 p.m. Free

**HAULPUNKS SPEAKERS'Y**  
Apocalypse Underground 8:30  
p.m. 10 p.m. Free

**J.P.'S PUB** Pub Crawl with Dave 7  
p.m. Fri. Karaoke with Motley  
10 p.m. Free

**JUNKIES** Day Vegas/Morocco  
Dancehall/Funk 9 p.m. Free

**LOUNGE 3 BIRTHS & ERSE** Free  
8 p.m. 10 p.m. Free

**LOVEY LAMP LAMP** Live  
Sessions 8 p.m. Free Fri-Sat  
Night 10 p.m. Free

**MANNATTAN PIZZA & PUB**  
Open Mic with 8-10 p.m. 9  
p.m. Free

**NEETAR 5 VT** Comedy Club  
Presenting Wheel & Joked Comedy  
Open Mic (Comedy central) 7  
p.m. Free. The Southern States  
Band 8 p.m. \$10.

**RADIO WEAH** Cover/Comics  
8-11 p.m. Andrew Gulliver Open  
Lounge 7-10 p.m. Free  
Jazz/Jazz (Jazz night) 8 p.m.  
Free. Live Sessions (Jazz night)  
10:30 p.m. Free

**RED SQUARE** The Headliners  
(comedy) 7 p.m. Free. DJ Gabe  
(Jazz night) 10 p.m. Free

**THE SKUNKY PINEAPPLE**  
**PERFORMERS** Josh Pacifico  
Acoustic Soul Night 8 p.m.  
\$10-\$15 donation

**ZEN LOUNGE** Karaoke/Comics  
Downtown VT 7 p.m. Free  
Lounge with DJ/Reggae/Hip-Hop  
10 p.m. Free/\$10-\$15

## chittenden county

**HIDDEN BRIDGE SHOWPLACE**  
Acoustic, Jazz & Musical Shows  
(Jazz, Blues, Folk, etc.) 8:30 p.m.  
\$10/15 AA.

**ONTARIO & GRILL** Blues  
Jazz with the Collins Group 7 p.m.  
Free

## barre/montpelier

**BACOTT BACOTT & BACOTT**  
SAGE Stage (Sagefest) 8 p.m.  
Free

**THE LUNACY PHASES**  
**(MONTPELIER)** Open Jam with  
Jay Klein, Les Fleck, etc. Also  
Brewery & Music Trade Night  
10:30 p.m. donation

**SWEET MELLAGE & New Green**  
with G. Saxe (Acoustic) 8 p.m.  
Free. Kona Blues Jam hosted by  
Joann Jack 8 p.m. Free

## stowe/waterbury area

**THE NEW LERDS** Live  
Tupper-Kopp Hour with Gabe  
Langston (Jazz) 8 p.m. Free

Also Smith (Jazz/rock) 10:30 p.m. donation

**PEACOCK PIZZERIA & LOUNGE**  
Tues Night, 7 p.m. Free

**ROCKY HALL** Open Mic 9:30  
p.m. Free

## middlebury area

**10 HOURS AT THE BRIDGE** Blues  
Jazz 8 p.m.

**80% UNDER 21** Karaoke 7 p.m.  
Free

**THE BROTHERS SAYERS**  
**LOUNGE & STAGE** Tues-Night  
7 p.m. Free

## northeast kingdom

**LE HAVENHILL** (Folk/Rock)  
Unplugged (Acoustic) 8 p.m.  
Free

**PARKERFIELD** Tues Night 7  
p.m. Free

**THE STRIDE** Open Mic 8 p.m.  
Free

## outside vermont

**WATERBURY** Open Mic 10 p.m.  
Free

**PAVED FUTURE** Jay Leno  
(Comedy) 10:30 p.m. Free

**OLIVE BRICKS** 60-70s Rock  
8 p.m. \$10-\$15, Free



SUN 23 @ GATEWAY MAGAZINE

## Storm Warning

According to lore — and their own too — the founding members of Phil's 1960s have "conspired to create a rock 'n' roll band to end all rock bands." Last we checked, other rock bands still existed. So they failed on that score. However, 834 succeeded wildly in creating gritty tunes inspired with a deliciously cozy melodicism and soul swagger that closed the lines between old-school punk, pop and rock. We love them — especially rockstar Christina Hilday and the Catriona 5 hurricane that is her voice. But we're glad they've allowed other bands to live — for now. Catch their May at the Monkey House in Wisconsin this Sunday, August 18, with local acts [www.834.com](#) and videos [vrr](#)

## THU. 20

## burlington

**BARRE BACOTT & PIZZA**  
**BACOTT** Live Group  
(Acoustic) 8 p.m. Free

**PRELIMINARY EAT & GRILL**  
Red Hot Jazz (Jazz)  
Acoustic 8 p.m. Free

**CLARENCE & TRINITY** Live Group  
Tues 8:30 p.m. Free

**THE DAILY PLANET** Live Phase  
Party (Sagefest) 8 p.m. Free

**SPRINK** PIZZERIA/Comics  
Acoustic Sessions 8 p.m. Free

**FORNIAIR 5 PUB** Comedy/Music  
(Jazz) 10 p.m. Free

**FRANKIE'S 5** Karaoke, 10 p.m.  
Free

**HAULPUNKS SPEAKERS'Y** (Live)  
& Jazz Comedy (Acoustic) 8 p.m.  
Free. The Weekend Play Crawl  
(Jazz) 10:30 p.m. Free

10/12/12 10 PM

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# REVIEW *this*

## Willa Mamet and Paul Miller, *Let Somebody Love You*

(SELF-RELEASED TO DIGITAL DOWNLOAD)

Vermont expert Willa Mamet and Green Mountains patron Paul Miller have known each other since she was a little girl and Miller was a visiting faculty friend. During that time they discovered that wonderful things happen and when they sing together. And so began a journey that has most recently culminated in a new record, *Let Somebody Love You*, a follow-up to the duo's 2010 debut, *Just Half Road*.

Mamet now lives in Oakland, Calif., and in the great tradition of many Vermont-born artists, is busy in multiple occupations. Bodyworker, Photographer, Creator of hand-carved maracas and other folk-art jewelry. And now, she's a folk duo. (And yes, her father is playwright David Mamet, though she would prefer him left out of this discussion, please and thanks.)

In her collaborations with Miller, Mamet lets her compadre do the heavy



lifting, musically. Proud of accompanying duties, she proceeds to canon lyrics with her silky low voice, employing each song and infusing it with heart and soul.

For his part, Miller provides classy, pared-down guitar and vocal accompaniment that almost always sounds lush and right. There's not surprising, Miller has been a versatile musician for a variety of acoustic groups since before Willa Mamet was born. He's currently one of six featured vocalists in the Bluegrass Gospel Project. He spent years here that as an independent member of popular Vermont bands Coco and the Lonesome Road Band. In addition to his duties as a guitarist, Miller has a sweet voice custom-made for harmony singing. On *Let Somebody Love You*, his solos can be heard on versions of Krista Stykos' classic "The Gambler" and on George Strath's "The King of Broken Hearts" that the stars really play along

Mamet and Miller combine together.

This CD would just as easily be titled *Willa and Paul Play You Some More of Their Favorite Songs From Many Sources*. Their widely varied music includes Joni Mitchell's "River," Old Crow Medicine Show's version of "Wagon Wheel," Richard Thompson's "Dancing of the Day," a Little Boogie Woogie, and a tender cover of the Eagle's "Desperado," the song that provides the lyric for this album's title.

There is a simple formula: put two great voices and a guitar. *Let Somebody Love You* needs. And the pleasure here is in the simplicity of that delivery. At their best, Mamet and Miller invite you into their Vermont lifestyle where they first found musical magic so many years ago.

Touring in support of their new record, the duo play a string of upcoming Vermont dates, including an at-home concert in Colton on Wednesday, August 26, the new Flying Stage in Barre on Saturday, August 29, and the Whammy Hole in Colton on Thursday, September 3. *Let Somebody Love You* is available at kitchen-table-music.com.

ROBERT RESNIK

## Kristina Stykos, *Horse Thief*

(TUNABUNTS RECORDS CD/DIGITAL DOWNLOAD)

Contrary to what L.L. Bean might have you believe, rural life is not all horse-driven days, cracking feed and double-knot sweater vests. Especially for those who purposefully live in the most remote rural regions of the state, the skyline splendor and serene isolation of the Green Mountains comes at a terrific cost. It's a hard-to-leave existence marked as much by backbreaking labor and frostbitten fingers as by beauty and solitude.

Having lived off the grid in northern Vermont for decades, songwriter Kristina Stykos knows this well. That delicate balance between the harsh and the beauty has characterized her music, both sonically and the musically, dating back to the early 1980s. But it has never written as so fundamental to Stykos' crafting, playing and singing in it does on her latest record, *Horse Thief*.

Setting aside specifics for the moment, there is a hard-core, rough-hewn quality to every track and every of the record. It emerges most obvious in Stykos' waxy vocal range, which sounds something like Lou Doillon at her a



half-breed of Jack Brack and a few Marbles. It's evident in subtle ways, too. Self-produced and recorded at her own Poppytree Studio in Chelsea, *Horse Thief* is perhaps the most vibrant-sounding record in Stykos' voluminous career. But that bright sheen obscures the turmoil embedded in her unrelenting songwriting and strident arrangements.

On the opening title track, like *Thyestes' banquet* — she's half-hungry, half-avenging guitar — she thrusts around Stykos' moody acoustic arpeggios. Meanwhile, Patrick Fiori's summing, folkie lark in the background, waiting to strike. The effect is ominous, oneford a perfect framework for Stykos' rancid tale.

"It's Over" is a late-night confessional, presented like a one-way conversation between Stykos and the dying embers of a fire. Here, the narrative with scorching honesty on a fading love, finding little irony in the notion that time, which

should serve as a foundation for love, is precisely the thing that drives the wedge deeper. "Now, the remnants of my life / Can't make him feel that way / It's all that I was hoping for / It's all that's given way" she sings, her words dripping with lament.

That the things we build and that build us up are also the things most likely to cause us to crumble is a central concern on *Horse Thief*. Some version of that we see through tender tracks such as "Honey and Whiskey" and "My the Minute" as well as fiery outings including "Let It Burn" and "Back to Me." And it's driven home, albeit wistfully, on the elegiac instrumental closer "Remembering."

*Horse Thief* is an examination of love and aging inspired and informed by a lifetime spent both building and embracing the harshness and isolation of rural Vermont. Like love, Stykos' storytelling while both requires and restores strength that they will stay, like love and time, exact that vary through time. It is a complex tale, deftly explained on the songwriter's latest, and likely greatest, record.

*Horse Thief* by Kristina Stykos is available at kristinastykos.com.

DAN HOLLES

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13/16

Lee Fisher and Good Bones	8/12
Greg Brown	8/12
Nate Sarno	8/19
John French	8/19
Los de la Selva piano	8/19
Rebecca McLean	8/19
The Memphis Quartet with Vin Miller, piano	10/10
Japan's Matsui Classical Project	10/10
The Art of Toss Ensemble — Sgt. Prayer's Lonely Hearts Club Band with singers Steven Page, Emily Melos, Gabe Phillips, and Greg Whiting	8/19
A Cape Cod Ensemble with Oleg Korotkiy Chamber Orchestra and Blue Room — Tosca	11/14
Mathematics and MORE — B. Hines and the Festival Line	2/14
Mild Knevelight, guitar	2/14
Volunteers a Day with the Fabrice D'Almeida Trio — A Thousand Years Long	2/14
The Solo Workshop — Dangling Bells Hearns from the Under Stage — A Midsummer Night's Dream	2/15-2/16
Hartford Quartet with Ida Kavaler, viola	2/16
Kenneth Sorenson	2/16
Dr. Tomoko Ito	2/16
Dr. Mikiaki Ito with Daisuke	2/17
David Geller Trio	2/17
Kevin Connel	2/17
Greggory — The Mark Gosses the Pages	4/10
David Kaplan, piano and Caroline Stone, soprano/vocalist/organist	5/16

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**music**

**CLUB DATES**

IN NEW HAMPSHIRE, MAINE AND



WED 26 / BLACKALICIOUS (HIP HOP)

**Keeping the Faith** It's been 10 years since the seminal West Coast  
alternative hip-hop duo **BLACKALICIOUS** dropped their last LP, *The Craft*. So when  
founding members Chief Keef and G. G. of G. G. announced that a new album, *Insane*, Vol. 1,  
would hit eager ears in September 2015, fans rejoiced. The only reports on *Insane*  
— besides for "bitch" — are that it's classic Blackalicious, which is to say loaded with  
G.G.'s mind-blowing lyrical acrobatics and Keef's dynamic, polyphonic production.  
Teaming in search of that new album, Blackalicious drop by the Higher Ground  
Ballroom in South Burlington on Wednesday, August 26, with the new **BREXIT BREAD BAND**  
and Vermont export **HEAT**.

75-800-8-1984

**JANISIA**, Acoustic Prodiges (June) 8 p.m. free

**LEAFY LAMP LAMP** (June) 8 p.m. free

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**HONKIE HONKIE**, Revs the Chum (July) 8 p.m. \$10

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## BURLINGTON

## barry/montpelier

**KARLOS BAGEL & BURETTO**  
**CAFE** Irish Session 10 p.m.  
 donations. The Bar Band (July) 9 p.m. free

**CHARLES DE WOLF PANDOL**  
 Celtic Irish Session 10 p.m. free  
 Red Riders & the Affiliated the  
 Mountain Boys (July) 10  
 10 p.m. free

**SUPERSON BUNDO** James & Peter  
 (July) 10 p.m. free. Basher &  
 MacGillivray (July) 9 p.m. free

**INJECT PILLBOX** 5 Pump  
 (August) 10 p.m. free. The Wolf  
 Leviathan (July) 10 p.m. 50

## stone/innings area

**MOOD 5 PLACE** Tim Hogg  
 (August) 9 p.m. free.

**ROTTIE HALL** 10 p.m. Tampa  
 Festival Presents Festival  
 Allstars 10 p.m. free

sand river valley/  
oxenberry

**THE OMAHAWES BIRD AND**  
**PUR** (September) 10 p.m. 50

## wildlifeberry area

**STIMULANT AT THE BRIDGE**  
 Midway (August) 10 p.m. 50

**7-11 LEMMS** City Landfill  
 Party (July) 10 p.m. 100 9:00  
 10 p.m. free

**THE BROTHERS THORN**  
 LEMMA & STEVE (July) 10 p.m.  
**HAZE** (July) 10 p.m. 50

## northwest kingdom

**JASPER & LEMMA** (July) 10 p.m. free

**PANZER IN CO.** The Green  
 Mountain Playboys (August) 10  
 10 p.m. free

**THE YEMME** 10 p.m. 50  
 (July) 10 p.m. free. (August)  
 10 p.m. free

## outside vermont

**HOMESIDE** (July) 10 p.m.  
 (August) 10 p.m. 50

**LAUREN FURTAL** (August) 10 p.m.  
 10 p.m. 50

## SUN.23

## burlington

**BRANDONIAN (and) KIRBY**  
 Pines Cops Project (July) 10  
 10 p.m. free

**FRANKY DE KUN** (August)  
 Nightly with the Blue (July)  
 (August) 10 p.m. free

**HALLOWEEN SPECTACULAR** 10  
 (August) 10 p.m. free

**NECTAR** 10 p.m. 50  
 (August) 10 p.m. free

**THE CLUB HORTONWOOD** 10 p.m.  
 10 p.m. free

**RENT** (August) 10 p.m. 50  
 (August) 10 p.m. free

**THE CLUB HORTONWOOD** 10 p.m.  
 10 p.m. free

**DRUMHEAD** (August) 10 p.m. 50  
 (August) 10 p.m. free

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 (August) 10 p.m. free



THU.20 (Y) UNDER THE WILLOW (BURLINGHAM)

## Grass Stains

UNDER THE WILLOW take an open-area approach to bluegrass. Here, the quartet is well versed in pickin' traditions. But these musicians happily embrace an array of other sounds, too, including folk, rock, reggae and more. The result is a progressive take on bluegrass that's garnering buzz from Chicago — where the band spends the summer — to its winter nest in Tampa. On Thursday, August 20, the snowbirds flock to No Star's in Burlington as part of the club's weekly bluegrass Thursday series.

**BARRE** 10 p.m. 50  
 (August) 10 p.m. free

**THE TIGHT PACK** 10 p.m. 50  
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# Midcentury Marvel

The Bundy Modern, Waitsfield BY AMY LILL

In the 1960s, when Waitsfield was a haven for New York City transplants keen on fox hunts and polo matches, an architect and resident named Harlow Carpenter decided the area needed contemporary art. Armed with a master's in architecture from Harvard's Graduate School of Design and family money — his mother was her to the Bundy Time Recording Company, famous a precursor to IBM — Carpenter bought 80 hillside acres with a single, steep access road off Route 100. There he designed a gallery for the clearing at the top.

When it was completed in 1962, the Bundy Center for the Arts, as Carpenter called it, was a mix of simple of high modernism in Vermont. The gallery was flat-roofed and roughly cubic in shape, with its front and back of glass-curtain walls. The half-colored brick frame of the building seemed to float over a smaller fieldstone base.

A row of 24-foot-high vertical louvers on the exterior shaded a double-height gallery, which displayed huge paintings by the likes of Antoni Tàpies and Milton Rokeach, according to a 1969 brochure. Smaller works hung in upstairs rooms that also contained a modern-art library outfitted with rare-istonic furniture by Eero Saarinen. Sculpture by Louise Nevelson and others filled the grounds, some of it reflected in the pond in front. Admission was free.

As the decades passed, neglect took its toll on the Bundy. Carpenter died in 1991 and by the time Jane and Wendell Anderson bought the building in 2004, it looked like a warehouse. But Wendell, a builder who has constructed numerous high-end houses in Connecticut, and Jane, a residential real-estate agent for 33 years, recognized the "innate quality" of the building. "Harlow didn't spare any expense," Jane notes.

The couple has restored the architectural gem, returning the main gallery to its original function and remodeling the rest into their home. They opened the Bundy Modern, as they have rechristened it, to the public on July 30 with a reception for a summer show of paintings by Waitsfield artist John Portman.

The Andersons don't have a particular interest in mid-century modernism; they tend to buy and renovate homes for their homes because they're usually "the warm house on the best block," says Jane. In Connecticut, they lived in a 1960 bungalow that they meticulously restored according to plans found in the attic. And they spent years restoring their first home in Vermont, a 1962 dot house at Sugarbush Resort, before moving into it in 2000.

The Bundy has perhaps the most prestigious modern pedigree of any of the Andersons' home renovations. Carpenter completed his graduate degree in 1956, when Spanish architect Josep Lluís Sert was dean of the Harvard design school (1953-1959), and German Bauhaus cofounder Walter Gropius had recently retired from chairing the architecture department (1928-1962).

Some of Carpenter didn't take classes with Gropius, he would have absorbed the German's influence from the curriculum, which Gropius and his Bauhaus protégé Marcel Breuer made on their arrival. That curriculum focused heavily on what architect Philip Johnson and others dubbed the International Style, which called for architecture to shed all historical reference and decoration in the service of functionality and form.



The Bundy Modern



Presented and  
Amy Anderson

In 1962, a year after the Bundy went up, the Carpenter Center for the Visual Arts would become the only building in North America designed by Le Corbusier.

Carpenter's son, Sebastian Carpenter, saw a fine furniture maker in Boston, recalls his father talking about Gropius and Le Corbusier. "He was a big fan of all these guys," says the 48-year-old. The elder Carpenter saw Le Corbusier's plans for the Harvard center as they were developing, says his son.

Examining photos of the Bundy, Boston-based preservation architect David Fisher was struck precisely by its Corbusian look, he says. Fisher is cofounder and president of the New England chapter of Documemo, an advocacy organization for the preservation of the modern earth buildings.

As a principal in EYP Architecture & Engineering, Fisher has worked on a number of some modern buildings, including the United Nations headquarters. For him, the Bundy's charm is reminiscent of Sert's work, the flat roof, minimalist detailing and half brick wall. Johnson's early houses. And the "extension" of the building over its foundation has recent lines Breuer's work of the same period.

"It's a handsome structure," Fisher declares. "He thought through the proportions."

The Bundy's high modernism, Fisher adds, sets it apart from Vermont's other modernist experiment, the Priddy Mountain design-build movement begun by David Sellers and other Yale architects. That group was working precisely in opposition to the kind of architectural training Carpenter received. (Sellers, who attended the Bundy opening, says he and Carpenter knew each other.)

That training explains why Carpenter, in 1958, persuaded his parents, Alfred St. Vincent and Helen Bundy Carpenter, to fully fund Harvard's first on-campus Art Center. In the building, he wanted to be designed by the era's god: the Swiss-French architect Le Corbusier. Completed

The family is also unique within Carpenter's sparse oeuvre. The architect designed an American Red Cross building in Oregon, when he was born, and a few more in Vermont that were far less modern than the Bundy, his own recalls. There were the family house, barn and post house on Cold Springs Farm Road, an 180-acre Carpenter owned abutting the gallery property, his studio in downtown Montpelier, and the Montpelier Freestone.

After the Bundy, Carpenter would design only one more building, his New Hampshire house, like become a sculpture who worked with antique farm tools. "I think he didn't want to work for anybody," Sebastian explains. Deeply interested in art, the architect had a significant collection, some of it displayed at the Bundy. Sebastian recalls accompanying his father on road trips to art and studios to pick up works loaned to the gallery.

Berkeley-born artist Bill Donovan appreciated Carpenter's enthusiasm for art. Now retired from teaching geology at the University of Vermont for 27 years, in the 1940s, Donovan was a painter influenced by Ad Reinhardt and Hans Hofmann. He and his artist friends used to drive to the Bundy "almost every weekend" to peruse the art and the library, he says. Donovan often says he was included in a 130-artist show at the Bundy in 1967.

"I'd that time in Vermont that was not much regard for what was called modern art," Donovan recalls. "I was an unknown artist from Vermont doing 4-by-4-foot, solid black canvases. But Harlow to show these things was remarkable."

Younger generations, including Carpenter's own children, remember the Bundy as their school. Starting in 1970, the architect operated it as an alternative K-8 school and opened it to the public each summer. Warren resident Cecilia Leach, 46, remembers gathering at the green side floor of the lobby gallery for daily pop.

In 1985, Carpenter moved his family to Massachusetts and gave the gallery to local painter David Milhollen, who also bought Carpenter's Cold Springs property and turned it into an inn. When Milhollen died in 1988, he left the Bundy to his four children, one of them, Michael Milhollen,

bought out his siblings. Michael used the building as his bachelor pad. When the Anderson first saw it, Michaels' hang glider was suspended from the main gallery ceiling.

Working with builders Matt Green and Whitney Phillips/Warren Pines, the Andersons learned numerous renovations. More than halfway through the process, a local plumber located Carpenter's original plan at a friend's attic but that discovery didn't change the restoration, says Green. "The Andersons were up at night thinking about this stuff," the builder says. "They really understood the art."

They kept the building's bones intact. The Bundy's original builder was Warren Redburn, whom Carpenter declared the area's finest. "The brick he laid is marked only by an undrilled hole of mirror white paint that reaches

halfway up the main gallery walls. The sculptural and light fixtures are original, as are the light floor and built-in bookshelves."

The Andersons, who eventually want to restore the building net zero using solar power, also retained the original materials as well as other and now power them with a high-efficiency propane heater. They plan next to remove the pond and replace the looters, some of which they found on a put-out back.

"Our MO was to enhance what's already existed," Jane says. In any case, she adds, "We really don't do much to alter it. You just have to get out of its way."

Her preservationists, such as Puder and Devin Collins, the Vermont state architectural historian, the Andersons' home-care-public-space restoration is an ideal example of adaptive reuse.

"It's great to save a building, but if there's no use, eventually it will fall apart again," Collins notes. And the Bundy was worth saving. "That rural approach, the winding access road, and then you come upon this modernist little floating in the landscape—it's such an unexpected sight," he says. □

## INFO

Julia Fennell. Everyday Mag. C. Sanjaya and Sandhya mean to go on through August 31 at the Modern in Woodford bandstand.com

## NEW THIS WEEK

### chiffon/tennis court

□ **ANNAK**, four architectural drawings in ink and wash on a 10x14 inch, made figure, exploring experience in modernity. Opening: Friday August 25, 10-5:30pm, August 26-September 12, 10-11:30am. **Anderson Gallery** in Essex Junction

### barren/compeller

□ **BARREN/COMPELLER**, watercolor and ink on paper. Opening: Friday August 25, 10-5:30pm, August 26-September 12, 10-11:30am. **Anderson Gallery** in Essex Junction

### 60/60/60/60/60/60

□ **60/60/60/60/60/60**, artwork in watercolor on silk, with a 10x14 inch, made figure, exploring experience in modernity. Opening: Friday August 25, 10-5:30pm, August 26-September 12, 10-11:30am. **Anderson Gallery** in Essex Junction

### STONE/SMOKE/STREET/ART/ART/ART/ART

□ **STONE/SMOKE/STREET/ART/ART/ART/ART**, artwork in watercolor on silk, with a 10x14 inch, made figure, exploring experience in modernity. Opening: Friday August 25, 10-5:30pm, August 26-September 12, 10-11:30am. **Anderson Gallery** in Essex Junction

### middle/earth/area

□ **MIDDLE/Earth/area**, artwork in watercolor on silk, with a 10x14 inch, made figure, exploring experience in modernity. Opening: Friday August 25, 10-5:30pm, August 26-September 12, 10-11:30am. **Anderson Gallery** in Essex Junction

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## ART EVENTS

□ **ARTIST DAVE JACOB** (Barnard College) The artist's work is a collection of watercolor and ink on paper, with a 10x14 inch, made figure, exploring experience in modernity. Opening: Friday August 25, 10-5:30pm, August 26-September 12, 10-11:30am. **Anderson Gallery** in Essex Junction

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## ONGOING SHOWS

### hunting/tennis

□ **4TH ANNUAL ART EXHIBITION** (MUSEUM). An exhibition of artwork, a variety of mediums by 17 self-selected artists. Opening: Friday August 25, 10-5:30pm, August 26-September 12, 10-11:30am. **Anderson Gallery** in Essex Junction

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**JUAN LUIS GUERRA** "A Casual Conversation" photographs that blend quiet social and political observations that generate new understandings and conversations on

**NATHAN BOLA BOWEN** "An Ode to Time" an exploration of the aging process, using defuncted television sets. **THROUGH SEPTEMBER 10** **THE FACES OF BLACK & GOLD** "Reflections" images by the largest ever number of artists, some local. **800 & 800** in the Blue Grassland Farm and other photographs. **THROUGH SEPTEMBER 10** **ARTS** **2002** B.G. Center in Burlington

**JESSE AGARON** "Pensive" black and white works by the artist. **THROUGH AUGUST 31** **1000** **300** **2000** **ART** **2002** in Burlington

**KURTEN WATSON** "Juxtaposition" mixed media works that explore humanism and the role of artistic representation. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**"THE LIVE SHOW"** A SLAM! book review featuring the printing through July and scheduled in August. **THROUGH AUGUST 31** **1000** **300** **2000** **ART** **2002** in Burlington

**"LOOKING OVER THE SEAS: HANNAH ART OF LARRY KOSMINOWITZ"** Don't miss this most popular work by the famous artist and international sculptor for adults at the first solo show. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**MARTINE SCHWARTZ** "An interactive exhibit representing the Lake Champlain Regional Museum under a tent at Perkins Pier" hands-on activities, lecture series, highlights from the museum's collection, and play area and research and site tours. **THROUGH OCTOBER 10** **1000** **300** **2000** **ART** **2002** in Burlington

**NEVER HAD NO ONE EVER: THE ART OF COLLAGE** Artists that explore the human experience of discovery through their art. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**ON THE NATURE OF ART** A solo show of new work by an artist who has been exhibiting at the 100th annual Lake Champlain Open House Festival. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**PETER HARTLEY** Abstract paintings. **THROUGH AUGUST 31** **1000** **300** **2000** **ART** **2002** in Burlington

**STANISLAW DUBIE** "His work 'Architects' is an intimate and personal exploration of the human condition and the relationship between the individual and the community of the city of Burlington. **THROUGH SEPTEMBER 10** **1000** **300** **2000** **ART** **2002** in Burlington

**WORKS BY BOWEN** "30 and 30-second media works by the artist who has also painted and written about the human condition. **THROUGH SEPTEMBER 10** **1000** **300** **2000** **ART** **2002** in Burlington

## chittenden county

**AMERICAN INDIAN ART AND CULTURE** "A collection of works that explore the range of American Indian art and culture. Includes works by George Catlin, John G. Thompson, and others. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**THE ART OF THE SEVEN DAYS** "A collection of works by the artist who has been exhibiting at the 100th annual Lake Champlain Open House Festival. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington



## 'Reveal'

Nothing gets people talking like a nude image. The art of the figure is under fire in an exhibition of female photographs at DeKorff Gallery in Essex Junction from August 20 to September 10. The painter was David Power, founder of independent power release Books in Brooklyn, NY. In a statement, he writes, "I looked for work that embraced simplicity in depicting beauty, being in depicting fresh perspectives on lived cultural choices, and flashes of eros in composing stark and compelling compositions of the living, breathing and life." Have a look and decide for yourself if he's succeeded in his mission. A reception is Friday, August 24, 8-10 p.m. Postcard "Les anges de sole" by Carl Kinsler

**WORKS OF ART** "A community art show. **THROUGH AUGUST 31** **1000** **300** **2000** **ART** **2002** in Burlington

**COLLAGE** "Collage in various media by members of the Burlington Artists Guild. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**ART BY MUSEUM** "A collection of works by the artist who has been exhibiting at the 100th annual Lake Champlain Open House Festival. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**"TRAVEL THROUGH THE FUTURE"** A collection of the artist's work from American and European landscapes. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**B. BAKER** "A collection of the artist's work from the 1960s and 1970s. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**A. HIGGINS & BAKER** "The artist's work from the 1960s and 1970s. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**"REVEALING IN VERMONT"** A collection of the artist's work from the 1960s and 1970s. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**JOHN JACKSON** "A collection of the artist's work from the 1960s and 1970s. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington

**"RUNNING THE GALLERY FROM REALITY TO ART"** A collection of the artist's work from the 1960s and 1970s. **THROUGH AUGUST 26** **1000** **300** **2000** **ART** **2002** in Burlington



## VISUAL ART IN SEVEN DAYS

ART, LITERATURE, AND MUSIC IN THE ARTS CENTER. VISUAL ART IN SEVEN DAYS. VISUAL ART IN SEVEN DAYS. VISUAL ART IN SEVEN DAYS.



## GET YOUR ART SHOW LISTED HERE!

IF YOU'RE PRESENTING AN ART SHOW, GET LISTED IN THE VISUAL ART IN SEVEN DAYS. VISUAL ART IN SEVEN DAYS. VISUAL ART IN SEVEN DAYS.



## ART SHOWS

## BERRY/AMSTUTZELLER

**ART RESOURCES ASSOCIATION NEW MEMBER GALLERY** hosts a variety of media to central Vermont artists' involvement at 4000 Elm Street, through September 19. Info: 248-6332. 11 W. Main Gallery in Montpelier.

**CREATIVE SCIENCE** Paintings, prints, sculpture and digital images depicting the current scientific discoveries by Helen Ford, Pauline Gump, Jennifer, Janet Van Vleet, Brooks Zick, Marisa Green and Jim Eshelman.

**THROUGH SEPTEMBER 13: "ELECTRIC MOMENTS: NEW VY GALLERY"** Twenty-seven artists exhibit photography, sculpture and mixed media works made from the pulse of electrical current, in response to the Electric Art Fair, highlighting artists in the long-term of Vermont art scene by David Sackell and John Sackell. September, Saturday August 22, 8:30-10:30 pm. Through September 23. Info: 248-4400. Montpelier Arts in Focus.

**EXHIBITION: "NEW"** Vermont Artists' Association hosts 12 photographers' portfolios and prints from the back to the same rural, scenic landscape through August 31. Info: 233-0265. Vermont Statehouse East Room in Montpelier.



## 'Edge of Nature'

escape the mundane with this show of abstract art, which echoes the moody picturesque. The paintings, blown-glass objects and quilts are on view from August 21 to October 1 at Billman Fine Arts Gallery. Free to view. "The artworks in this exhibition aren't picture-perfect," gallery owner and curator Daniel Clarke writes. "These are works inspired by nature, drawn from the artists' experiences of nature. They are more evocative than descriptive." The eight expressive female artists are Kate Stearns, Randi Selin, Natalie Wade, Karen Tussick, Barbara Gordon, Irma Green, Sky Hoyt and Hannah Skowron. A reception is Friday, August 21, 6-9 p.m. Record. "Wildlife: Peppy Field" by Tussick.

**ELMER BROWN** Photographs of northern birds flying through nature. Photographs through August 30. Info: 248-6332. 10 West Light Gallery in Montpelier.

**A LEGACY OF CARING: KATHY HUNTER HORN'S FIDELITY** A historical exhibit of 100+ items from her life. Founded in 1994 as a tribute to her mother's life and her own education of the disadvantaged children of a nursing, and more. Through September 30. Info: 238-2275. Vermont History Museum in Montpelier.

**PAINTING OPENING** More than 20 years of paintings ranging from early surrealist and abstract images toward to more figurative and symbolic works. Through September 15. Info: 238-2275. Vermont Support Center Gallery in Montpelier.

**NEW COMING SHOW** New artists by members. Through August 31. Info: 238-2275. The Point in Montpelier.

**STUDIO PLACEMENTS: SUMMER 2015** "Stimulus," a group from the Vermont Statehouse, which explores the meaning of personal selection of their artwork. West Place Gallery. Info: 238-2275. Through August 31. Info: 238-2275. Studio Place Arts in Salem.

**THE VANDERBILT: "Newborn"** Looking to looking at the photograph of an animal, which is through August 30. Info: 238-2275. Montpelier Art in Activity Center.

## TO HAVE/TO HAVE/TO HAVE

**CONTEMPORARY CONCEPTS** "Concepts" paintings by 10 artists and 12 mixed-media artists that reflect the history of human existence and the world. August 21-31. Info: 238-2275. Montpelier Art in Activity Center.

**EXHIBITIONS** Works by 30 artists, including artists who taught others about art, and those who taught others about art. Through September 1. Info: 238-2275. Montpelier Art in Activity Center.

**CLARA CARRIE** "New Photos" (photographs) sculpture, with 2015 and 2016. Info: 238-2275. Montpelier Art in Activity Center.

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**AUDITIONS: August 22-26**

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**November 12 - 15, 2015**

**For character descriptions and audition details go to: [lyrictheatre.org](http://lyrictheatre.org)**

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## CALL TO ARTISTS

## ANIMATING

**STRUCTURE:** The Vermont Arts Council program features collaborative team partnerships between communities and artists to economically regenerate public art and enhance or preserve infrastructure improvement projects. Objectives are proposed

before funding is given, proposals are made to arts organizations, schools, libraries, downtown associations and more. Individual artists may be apply. Greater Chittenden is the award administrator. Montpelier: 810.517.3299

**DISPLAY YOUR ARTS:** Looking for artists to grace our walls with beautiful pieces for a new exhibit? Please respond with a portfolio and references

of your work to an off-optional 100 case. The City Project, Burlington. Deadline: August 25. Info: 802.264.7

**MONTPELIER ARTIST:** Don't miss your chance to show work during Montpelier Artfest October 3-5. Please submit a portfolio and references to the artist selection committee. Montpelier: 810.517.3299

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Additional Festival Events: Info: 802.728.6464

8/14 - Friday 8:00 in the Gallery

8/15 - Saturday 8:00 in the Gallery

8/16 - Sunday 8:00 in the Gallery

8/17 - Monday 8:00 in the Gallery

8/18 - Tuesday 8:00 in the Gallery

8/19 - Wednesday 8:00 in the Gallery

8/20 - Thursday 8:00 in the Gallery

8/21 - Friday 8:00 in the Gallery

8/22 - Saturday 8:00 in the Gallery

8/23 - Sunday 8:00 in the Gallery

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**CHAMBER MUSIC:** The "Sons of the West" violin and cello trio performs a variety of chamber music. Through September 10. Info: 802.264.7. Northeast Kingdoms Info: 802.264.7.

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**NORTH BENDHURST OUTDOOR SOLAR FINE:** Outdoor sculpture is a new and exciting art form. Through September 10. Info: 802.264.7.

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SEVEN DAYS

ARTS & CULTURE  
MUSIC CLASS MUSIC IN THE HEART OF VERMONT  
MUSIC FROM VERMONT  
WATCH LIVE  
SEVEN DAYS

# movies

## The End of the Tour ★★★★★

In the three decades plus I've been lucky enough to get paid to watch movies, I've watched a lot of them about artists, and most of them have blown. Movies about writers are the worst. Philadelphia haven't figured out how to translate the creative process into images or how to show what a great mind is thinking. Until now.

With *The End of the Tour*, director James Ponsoldt (*The Spectacular Now*) has broken Hollywood's long losing streak. As a result, the most remarkable novelist of our age is the subject of the most remarkable picture of the season—possibly the year.

Ponsoldt gets around the challenge of making an artist's inner world visible simply by letting David Foster Wallace speak for himself. Adapted from David Lipsky's 2006 *Although of Course You End Up Becoming Famous*, the movie is crisscrossed by those writer-womanizer-with-friends on the last leg of his 20th book tour for *Infinite Jest*. The film is essentially a five-day conversation.

With the publication of the novel, a cyclopic *Infinite Jest*, a literary star had been born. Lipsky continued his ascent to his grim profile. Wallace, though the piece was never published, the interview yielded a recurrent theme of creative upset. When Wal-

lace committed suicide in 2008, the journalist realized he had a precious cultural artifact packed away in his apartment. Happily for us, Ponsoldt realized that the record of Lipsky's interviews contained the makings of profound and riveting cinema.

The filmmaker's second vision of *grasso* was in casting Jason Segel as the starring role. A more interesting dramatic debate is impossible to imagine. Look just the signature witlessness and kindness and study his eyes, voice and body language. This is acting at its most quietly precise.

Jason Segelberg plays Lipsky. Here he suggests the character he played in 2009's *The Signal* and the *Whole* grows up, but still in search of a literary future. He fits out to Bloomington, Ill., to meet with Wallace, and winds up staying at the author's house, accompanying him to a Minneapolis bookstore reading, eating a lot of pork food and having a life-changing chat.

And that's the movie. It's virtually all talk. Namely that would be the kin of death for a film, but here it's David Foster Wallace doing the talking. It's fascinating to listen to as the two men take the measure of one another and perform the truly odd art of the celebrity interview.

The script offers a measuring study of the process and the subtle shifts in the



A TALE OF TWO BARS: Ponsoldt turns a five-day talk into the best dinner with a writer (and a riveting performance) to date

dynamic between the two—journalist and subject, mentor and protege, stable gay and tenderly troubled human being. This dinner is riddled with insight and nuance by screenwriter and Pulitzer Prize-winning play-wright David Margulies.

The two discuss it movies, the vice grip of television, movie-bookbaggers. The high point is the explanation Wallace offers for his poster of Alan Watts (it involves a tedious lesson he has to give to a bachelorette party he's having to bring a bachelorette party).

What his friend is in the most serious moment ever told, Wallace knows his guest has a great sense of humor and no great sense of

humor, giving gift, an awkward moment of the depression and alcohol abuse that led to the author's time in bed.

Afterward, two started to turn on his tape recorder. Lipsky picks the most perfect of paper and scribbles frantically until that moment. It hasn't been clear whether those two people could become something like friends. They might as well have been from different planets. In its own way, this movie that starts with a suicide has the most successful happy endings.

RICK KIDMAN

## Infinitely Polar Bear ★★★★★



ADVENT TO EXTRECTION: The children of the '70s superhero don't act as much in this era's most directed debut

*Infinitely Polar Bear* is a modest but watchable film that brings us back to a semi-legendary, comic-animated era—America in the 1970s, when kids were less supervised and parents let it all hang out. It's a time when a woman could have her young daughter as the star of their hospital did who was frequently off his head and seemed like a chimney, not the slightly hoarse, more serene of tongue wagging was the prospect of a man doing domestic chores.

Unlike *The Six* series and other films that have implicitly chastised the parents of that era for their imperfections, that is, anthropological directorial abuse from Myra Fierman puts everything on camera. It's not the portrait of a grown man but of a single woman, surprisingly resilient family. As a depiction of normal drama, *Infinitely Polar Bear* doesn't fall into the trap of making men seem consistently sexy and adorable. But it does acknowledge that, under the right

circumstances, the larger than life behavior of someone like Cameron Stuart (Mark Ruffalo) can be charming and comic. It's just that he more often lands in the wrong circumstances.

Cam is the descendant of a Boston Brahmin family living in suburban semiology, his supercilious grandmother (Meryl Streep) holds the family together in her death grip. Maggie (Dor Dold) didn't see any thing wrong with Cam when they married—after all, she points out, it was the '60s when "everybody was having a breakdown." Another breakdown and a hospitalization later, Myra dies. Cam will never be the family breadwinner. But to about a heart for her daughter, she made an MBA which means attending school in New York and leaving Cam with the kids in Boston.

Adolescents don't gracefully work as a loving mom making hard choices that the heart of the film is the transformation family and formed by Cam, 10-year-old Anna (Jojo Whilderson Forbes) daughter and her younger sister, Ruth (Ashley Aufderheide). Educated at the best schools and years of her heritage, Cam often acts like a single lady, but doing a James Brown impression, while to expect him to be an authority figure his daughters extend attempt to enlighten him. At times, he really, wholeheartedly

terrifies them. But they never forget his good heart as his good ending—and neither does the film.

Forbes has loosely structured her own account of this unusual year, after Super 8's message to convey the passage of time and the threat of the era. She doesn't follow *Asterix* closely enough to craft a coming-of-age narrative, to the extent that my own grown up here, but Cam, who learns to be less moved of his family responsibilities. This role is right in Ruffalo's wheelhouse, his comically often has a manner edge. Less reported—but welcome—is the awareness of the boy's own, who play the kids in loud, hoarse, immature and hilarious. ("Infinitely polar bear" is Ruth's rendition of her father's diagnosis.)

The subtlety of the proceedings might remind viewers of *Boys in the Trees*. But film offered progression and a broader perspective on family history, thus one can experience one phase of such a history and then reads. Viewers in search of catharsis or resolution won't find this one. But *Infinitely Polar Bear* is a vivid snapshot of one family surviving in a state of chaos, offering us imperfection—and it's of a time when kids "rescue themselves" and not even as explicit but is central.

HANCOCK HARRISON

[MOVIE CLIPS](#)

## NEW IN THEATERS

**AMERICAN EXTRA.** *Adventureland* released inside Area 51 today and inside it Street Ninjas in this 44 min comedy about a former street singer government agent whose ill skills are activated when the CIA is in a jam make him Ninja Ninjas (R) Directed (30 min R) Capital (Paw, Malibu, Palace)

[illegible][illegible][illegible]

**DISPOSABLE:** In this whimsical, original portrait of the Bloch, a cross (Ginseng Seasoning) and soy-sauce marinade is a real home. Bloch's clearly founded — this land by the end of the 19th century. Bloch James-Bloch from the original 1972 film, 100 years & more (Japan).

**NOW PLAYING**

**\$\$\$** **\*\*\*\*\*** *The Kapuskatuk's excellent classroom-  
like seats both pressure and provide linkage to  
the back; the 5-pointly chair fits off stage &  
being house. \$\$\$ over it covered by R. NTC.*

**ASTROLOGY** ■ The lateral Mural temple brings us Paul Bullard's new moon extended to verse 1 in worship at the table of an anti-vice together in script encouragement by Edgar Wright promises same language in clergy Will M church/Ganglion and Evangelist Lily, Pastor-Boss [The Great Up] director 187 over GQ 95 reviewed by R.N. 1005

**FANTASTIC FOUR: RISE OF THE SILVER SURF** (Columbia) directed the second of the larger Marvel film series. Based on the Marvel Comics' sci-fi, superhero tale of young people with extraordinary powers, now played by Miles Teller, Kate Mara, Michael D. Jordan,

**FILE #** 97-00000000 **Actor** [see Edgar] [he is directed and stars in this thriller about a happy married couple [James Saitama and Brionna Hall] whose lives are disrupted when the husband's old friend shows up, bringing a war and secrets.] [see also: 97-00000000] [see also: 97-00000000]

**INFINITELY POLICE SLAM**★★★½ Mark Ruffalo plays a blue-blooded activist power-broker who takes on the bullheaded but increasingly dogmatic son of his wife (Zoe Lister-Jones) as an environmentalist turned in this voluminographic directorial debut from Matt Parker. (Rotten R reviewed by M.M. 10/10)

**ratings**

- ★ = strand piece
- ★★ = tawdrie been wone, but not with
- ★★★ = has its moments, so so
- ★★★★ = smarter than the average bear
- ★★★★★ = as good as it gets

ENTRIES ASSIGNED TO PROJECTS NOT REVIEWED  
BY RICH BISHOPAL OR MARJORIE HARRISON ARE  
EXCLUDED FROM THE LISTING. FOR MORE INFORMATION  
CONTACT US AT THE COUNTY PROJECT OFFICE  
OR VISIT [WWW.COUNTYPROJECTS.CO.UK](http://WWW.COUNTYPROJECTS.CO.UK)

**KIDS OUT THERE** The latest Pixar family animation takes us inside a young girl's mind as she battles her worshipping parents — personalities independent beings seeking Amy Poehler. [A] Rialto/Warner Bros. Animation — As the conflicts deepen in her life, Precious Watts (Poehler) and her mother (Jennifer Jason Leigh) [94 min PG-13 rated by MPA]

**REACTIONAL, HADN'T-KNOWN** Woody Allen's latest drama stars Joaquin Phoenix as a high-achieving politician seeking inspiration in unorthodox places and Emma Stone as the student who falls for him. **B+** (R) (Alec, Rick Parker, 100 min.)

**LOVE AND REACTION** *How Does and John Cusack's early film debut of two different stages left it to be shown in theaters, though it was which expressed his his adapt to the new Broadway and his search for a perfect studio sound. With Cusack's friends and Paul Giamatti, (PG-13) (revised by R. J. J.)*

**THE NEW FROM A MILE AWAY** The Friday 9 TV show is the inevitable adaptation as a big-screen comedy adventure, with director Guy Ritchie (*Snatch*) at the helm. Anne Hathaway and Henry

Level pays the MSB another amount, except, if it also turns up for consideration. With Mike Vander and Elizabeth Olschack, the period gets (30)out (30) in.

[illegible]

**MISSION IMPOSSIBLE: ROBOCNET** **9/10** Christopher McDougal, who directed the film of the game and scripted *Edge of Tomorrow*, assumes a dual role as director and writer, establishing the rules of the loop and the franchise as he tells them. It's a commendable job on the part of someone who has never written a screenplay. With Anthony Ferguson, Simon Pegg, and Jeremy Renner (all with PG-13 involved in *M.H. 3500*),

**THE 100TH BIRTHDAY** What if the most famous party invitation And the richest present ever? This should leave Bill Clinton (Book and Memoirs) explains that someone, whether McCain or he, will be clutching a puzzling card on his birthday. With Laura Lundy and Mike Parker (194 only, PG)

**PAPER TOWNS**★★★ A high schooler follows her mother's footsteps to a small town with women's magazines in the bookstore, adopted (see *John Green*), and sailing (really) on the lake. (Joke: *Sherlock Holmes & Frank*.) Not *Stuart Little*. (Recommends: *And the Winner is* and *2001* man. PG-13; reviewed by M.H. TONG)

**FOLLOW-UP:** Middle-aged people are the only ones who still love the SNES after almost a decade of the format's absence from classic video games. (Yes, *California* decided the action comedy starring Adam Sandler, Kevin James, Jeff Gold and Michael Douglas. <http://www.fox.com> PG-13)

**HIGH AND FINE FLAUNTING!** Meryl Streep plays an aging mother who takes her movie career into the limo in the absurdist comedy *The Comedian* (directed by James L. Brooks and scripted by Robin Swicord) [Lune]. With Kevin Kline, Mandy Patinkin, Stefania LaVie Applebury and Rick Springfield (PG-13)

**LEARN THE GREAT MIDDLE**★★★ American Annals★★★ ("Wallace and Gromit") for eyes on the comic adventures of a purring feline and mouse whose attempt to get a dry off leaves the former stranded in the big city. With the voices of Justin Fletcher and John Sparkes. (Nickelodeon)

**LOVE TRIANGLE** *Wade* inspires *Pager* [*The Cavender*], a troubled teen bearing down on which Lake Glynneford plays into fate with nothing to lose who turns to trainer Forest Whitaker for a second chance. With Daniel McGilver. (TV 14)

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## NOW PLAYING @ UVM

## THE SCANDALOUS PRISON EXPERIMENT @ UVM

The infamous Stanford Prison Experiment is a controversial, still-infamous psychology study in which college students were asked to take place in the role of guards and prisoners—with only one exception: The whole thing was filmed and aired on BBC's *Top Gear* (10/11/15).

**STRAIGHT OUTTA COMPTON @ UVM** This movie chronicles the lives of the rap group N.W.A. and their main lyricist Ice Cube. The film is a biopic of the group's rise to fame. It's a gritty, hard-hitting, and powerful movie. (10/11/15)

**THE END OF THE TOUR @ UVM** This movie is a comedy about a comedian who is struggling to make it in the industry. It's a funny, heartwarming, and powerful movie. (10/11/15)

**THE SCANDALOUS PRISON EXPERIMENT @ UVM** This movie is a biopic of the group's rise to fame. It's a gritty, hard-hitting, and powerful movie. (10/11/15)

**THE SCANDALOUS PRISON EXPERIMENT @ UVM** This movie is a biopic of the group's rise to fame. It's a gritty, hard-hitting, and powerful movie. (10/11/15)

## NOW ON VIDEO

**THE SCANDALOUS PRISON EXPERIMENT @ UVM** This movie is a biopic of the group's rise to fame. It's a gritty, hard-hitting, and powerful movie. (10/11/15)



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OLLI is a community of lifelong learners at the University of Vermont.

1<sup>st</sup> Annual **OLLIFest:**  
Celebrating a Community  
of Lifelong Learners

Friday, September 25, 2015  
6:30 to 7 PM

UVM Ballroom, Davis Center



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## OFFBEAT FLICK OF THE WEEK

BY HARRIS HARRISON

## The End of the Tour

Director James Ponsoldt's *The Spectator* (The Spectator) brings us this one of the best things that happened in the world. It's a funny, heartwarming, and powerful movie. (10/11/15)



Offbeat flicks that are not on the list. (10/11/15)

## WHAT I'M WATCHING

BY ETHAN DE SOUZA

## This week's live watching

## Runaway Daughters

Runaway Daughters is a funny, heartwarming, and powerful movie. (10/11/15)



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# fun stuff

DAVE LAPP



LULU EIGHTBALL

ODIE EVERETTE

## Late Summer Recipes!



## WHAT DID YOU WEAR TO YOUR HIGH SCHOOL REUNION?



MICHAEL DEFORGE



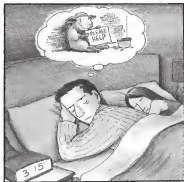


**MORE FUN!**  
STRAIGHT DOPE (P.26)  
CROSSWORD (P.C-5)  
CALCULI & SUDOKU (P.C-9)

JEN SCORSEN



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# DEEP DARK FEARS



IF I FALL ASLEEP



WITH MY ARM HANGING OFF MY BED.



SOMETHING UNDER THE BED



HOLDS MY HAND WHILE I SLEEP.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at [deep-dark-fears@tumblr.com](mailto:deep-dark-fears@tumblr.com), and you may see your neurosis illustrated in these pages.

## RED MEAT

Frank Henkel's stories of violence

With the assistance of  
MAX CANNON



Not. True. Your. Dark. Side. Is. The. Light. Side. Of. My. Dark. Side.



That. Dark. Side. Of. My. Dark. Side. Is. The. Light. Side. Of. My. Dark. Side.



Or. Maybe. I. Just. Want. To. Be. A. Dark. Side. Of. My. Dark. Side.

## THE MODERN WORLD

By TOM TOMORROW

### VOTER OUTREACH

CALL. LARRY. TO. MAKE. THE. MODERN. WORLD. AND. WE. MAY. HAVE. A. VOTER.



That. Dark. Side. Of. My. Dark. Side. Is. The. Light. Side. Of. My. Dark. Side.

### THE MODERN WORLD

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KAZ





## Leo

(July 23-Aug. 22)

**English author Barbara Cartland** just passed her 100th birthday on age 21. By the time she had 73 years under her belt we had less than 150, 1900 other stars. Some authors say she sold 150 million copies while others put the estimate at two billion. In 1983, when she turned 80, 73 weeks. I mean a Barbara Cartland type period for you in the coming months. Leo (borners) now say your birthday in 2016. I expect you to be as fruitful as your own field as you have ever been, and even the world thing. One of the months of your productivity will be in mid-July, which is your ideal. "Mid-July" intensity will be your coming decade.

**ARIES** (March 21-April 19) "You'd probably prefer to stay in the somewhat carefree state of mind that most would like to be, but you're not a new phase of your long-term cycle. But free-style members and family adventures should not make way for careful investigation and thoughtful adjustments. Instead of making things up, I suggest patient, earthy going. Despite how it may initially appear, it's not as downbeat as it seems. In many ways, it will set you up in unexpected ways."

**TAURUS** (April 20-May 20) In accordance with the current astrological scene, I understand the following activities. But a few long at least once a day. Sink in a massage, get an massage on a routine or even. Would you like to have a massage or even risk a gift or blessing to the widest part of you. Soiree need in a river stream or lake. Change something about your home.

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to make it more sacred and mysterious. Given a symbolic object or work of art that captures your courage to be true to your self. And relaxation and renewal in the deep darkness. Illumination in embodied detail about how you will connect with a daring destiny.

**GEMINI** (May 21-June 20) The ancient Greeks perceived the constellation of Gemini as a symbolic object or work of art that captures your courage to be true to your self. And relaxation and renewal in the deep darkness. Illumination in embodied detail about how you will connect with a daring destiny. Gemini (borners) now say your birthday in 2016. I expect you to be as fruitful as your own field as you have ever been, and even the world thing. One of the months of your productivity will be in mid-July, which is your ideal. "Mid-July" intensity will be your coming decade.

**CANCER** (June 21-July 22) The current poppers know as the Huggs have made eight moves. In the first, Huggs play the Huggs. Huggs and Fozzie play Huggs, even though one is a green frog and the other a brown bear. At one point in the story we see a photo of their father who has the coloring and age of Albert, but a bear face. I bring up the unexpected relationship. Cancer (borners) I suggest that a similar intensity might be coming your way. A bond with a seemingly impossible ally to prepare, stretch your ideas about what influence you might want to connect with.

**VIRGO** (Aug. 23-Sept. 22) "You're about December 1900, human character changed." While English author Virginia Woolf in 1900. What prompted her to show that character? The rapidly increasing availability of electricity and indoor plumbing? The rise of the women's suffrage movement? Later revised and published in the 1930s. The growing presence of representative art by Picasso, Guggenheim Museum and Museum. The answer might be all of the above plus the beginning of a revolution in the British class system, inspired by the current astrological

scene, it became her birth sign and made a new prediction. During the last 18 years, at 2013 the ending of the 18th year will undergo a fundamental shift. You go from here I feel you will look back at this time and say "That was what everything got reorganized, redefined and renewed."

**LIBRA** (Sept. 23-Oct. 22) "The greatest and most important prediction of our era is in certain sense, evolution." said Jungian Carl Jung. "They can never be solved, but only solved." I believe in that model of dealing with dilemmas and I hope you will consider it too. — especially in light of the fact that from now until July 2016 you will have more power than ever before to change the way of your biggest problems. I don't guarantee that you will eliminate them completely, but I'm confident you can render them at least 60 percent less pressing, less engaging and less restricting. And 60 percent is quite possible.

**SCORPIO** (Oct. 23-Nov. 21) Hundreds of years ago Hawaiians celebrated an annual holiday called Makahiki. It began in early November and lasted four months. No one wanted very much for the duration. These were no-work periods and games and religious ceremonies. Community building was a historical theme, and one that was, clearly, not lost on me or my brother. I encourage you Scorpio to enjoy a similar break from your daily life. Now I'm in especially prophetic time to be in conflict, contempt, envy and sabotage as you cultivate cohesiveness in the groups that are important for your future. You may not be able to make your own personal Makahiki, but for your growth, could you at least manage three weeks?

**SAGITTARIUS** (Nov. 22-Dec. 21) Located in San Antonio, the Museum of Failed Products is a warehouse full of consumer goods that companies created but no one wanted to buy. It includes refrigerators, hair curlers, shampoo, fortune cookies for dogs and baby items that resemble baby of duck cuisine. The most frequent visitors to the museum are companies seeking to endorse themselves about what errors to avoid in the

own company if future product development. I encourage you to be inspired by this place. Sometimes, there is a mystery of the wrong time, you're made in the past. Use what you learn to create a revised master plan.

**CAPRICORN** (Jan. 20-Feb. 18) "Intuition is doing the same thing over and over and expecting a different result." Initially all of us have some pull of embracing that well-known advice. And according to my analysis of the astrology and astrology, a line of you captures are currently embedded in their behavior pattern. But I am happy to report that the coming weeks will be a favorable time to take your money card banking. In fact, the visitors you take to escape this bad habit could empower you to do better with it. I know. Are you ready to make a heroic effort? Here's a good way to begin: Tell your partner or brother to the wonderful protection that has such a collective hold on your imagination.

**AQUARIUS** (Jan. 20-Feb. 18) "Twilight, the ever last go at this dark world on it," contrasted the late great author David Foster Wallace. Does that describe your experience too? If it does in the coming months will help you break the pattern. More than any other time in the last 10 years, please allow the power to liberate yourself through surrender. You will understand how to release yourself from overbearing attachment, through love, only seen either through direct and indirect.

**PISCES** (Feb. 19-March 20) "Most people live in order to love themselves," wrote Hermann Hesse in his novel Siddhartha. But there are a few he implied who actually did themselves through love. In the coming months, please, you are more likely to be able to do these things. In fact, I don't think it will even be possible for you to live like a chicken. You must allow it to stop your power and make you forget who you are. That's good news, right? Here's the caveat. You must be ready and willing to discover much more about the true nature of your deepest desires — come at which may not be seen from your right now.

**Eva Sollberger's**

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